



LINDA BARKER'S
BUDGET DECORATING TIPS

Reloved

THE CREATIVE GUIDE TO UPCYCLING YOUR HOME

Get Creative
WITH COLOUR

Bring a plain room
to life with vibrant
upcycled accessories

32
HANDS-ON
UPCYCLING
PROJECTS



Upholstery masterclass

Give an old armchair a
patchwork makeover

New technique

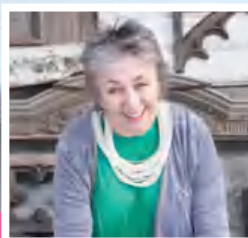
Discover arm knitting to
create a must-have pouf



Glitter art bottle vases
on p16



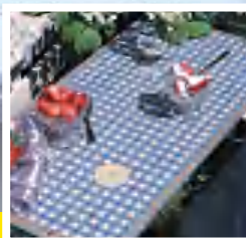
MIDWEEK MAKES
Coffee filter flowers



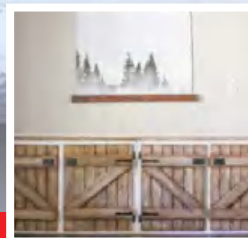
EXPERT COLUMNIST
Annie Sloan



HOME REFURBS
Canvas art TV cover



3 WAYS WITH...
Garden mosaics



FURNITURE REVAMP
Barn wood sideboard

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WELCOME!



January is the perfect time to ring the changes to your home decor a little by trying something new with your upcycling. Perhaps try experimenting with a colour that you've been afraid to use before or turn to a different decade to influence your style choices. So if you're looking to update your home in 2016, we've got plenty to inspire over the next 113 pages. From Ikea hacks creating a unique storage solution for your bathroom on page 26 to the school desk turned coffee table on page 46 and stunning wall art TV cover on page 104, we've got something to suit every abode.

Also this issue, we take a masterclass in upholstery on page 69, showing you how to turn a dowdy 1950s boudoir chair into a perfect piece of bedroom furniture, plus we get creative with jars in a series of quick and easy upcycles on page 87. We turn our attention to getting creative in the garden with three takes on garden mosaics from page 51, and discover how a stylish couple make eclectic furniture work together in their home on page 100.

We also catch up with interiors guru Linda Barker on page 81, where she shares her top tips for scouring second hand stores and making your home look fabulous on a budget. I really hope you enjoy the issue, and please join us on Facebook, Twitter and Instagram to share photos of your makes this month!

SALLY FITZGERALD
Senior Editor



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WHAT'S IN THE ISSUE...



Learn how to give your battered old favourites a fresh new look



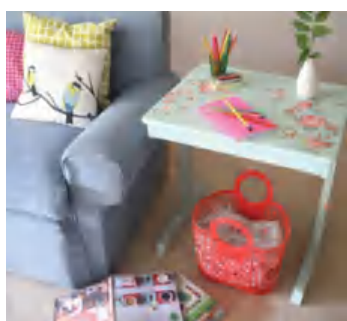
P18 Concrete side table



P30 Compass table



P36 Aspiring author's bureau



P46 Old school coffee table



P60 Upcycled armoire



P66 Barnwood style sideboard



P76 Patchwork drawers



P104 TV cover art



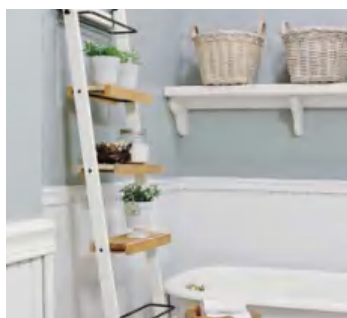
P112 Patchwork kitchen cabinet



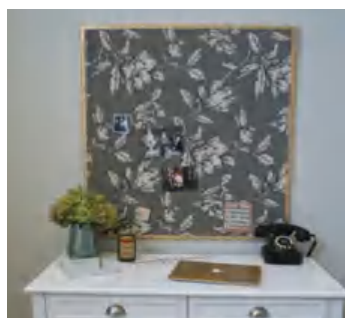
Refresh your home décor with original upcycled pieces



P16 Glitter art bottle vases



P26 Ikea bathroom shelf hack



P38 Fabric bulletin board



P40 Arm knitted grand pouf



P58 Chalkboard drawer



P64 Tablecloth hot pads



P78 Portrait pillows



P84 Flannel table runner



P92 String lampshade



P96 Patchwork lampshade



P108 Concrete water feature



Quick makes to
create in an evening



P22 Decorated keyboard



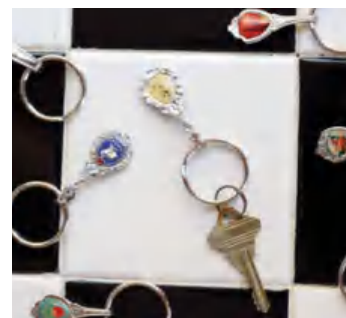
P28 Bandana bowl covers



P49 Coffee filter water lily



P82 Absolutely magnetic



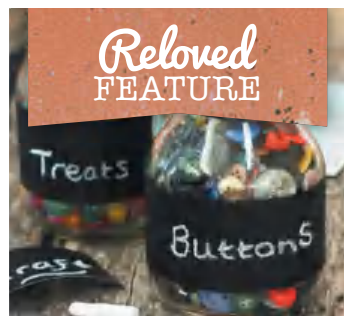
P95 Souvenir spoon keychains



P51 Garden mosaics



P74 Tim Gould



P87 Upcycling jam jars



P69 Patchwork nursery chair

Features

IN CONVERSATION WITH: VANESSA SAYCE **P24**
Founder of The Marmalade House in Bath

IN CONVERSATION WITH: LINDA BARKER **P81**
Renowned designer talks upcycling

MY VINTAGE HOME: THE FUTURE KEPT **P100**
Discover the seaside home of Dean and Jeska Hearne

P100

EVERY ISSUE...

CREATIVE HUB **P7**

ANNIE SLOAN'S DIARY **P13**
Chinese table

SUBSCRIBE **P34**

SALVAGE SISTER COLUMN **P90**
Finding salvage online

MY UPCYCLED LIFE **P114**

WHO'S WHO

SENIOR EDITOR Sally FitzGerald
sally.fitzgerald@anthem-publishing.com

ART EDITOR John Thackray
john.thackray@anthem-publishing.com

PRODUCTION EDITOR Bob Wade

CREATIVE DIRECTOR Jenny Cook

SENIOR ADVERTISING EXECUTIVE Laura McLean
laura.mclean@anthem-publishing.com

ACTING MARKETING MANAGER Verity Travers
verity.travers@anthem-publishing.com

MARKETING EXECUTIVE Deirdre Attinger
deirdre.atinger@anthem-publishing.com

COMMERCIAL DIRECTOR Simon Lewis

EDITORIAL DIRECTOR Paul Pettengale

MANAGING DIRECTOR Jon Bickley
jon.bickley@anthem-publishing.com

PRINT Polestar UK Print Ltd,
1 Apex Business Park, Boscombe Road, Dunstable,
Bedfordshire, LU5 4SB Tel +44 (0) 1206 849 500

DISTRIBUTION Marketforce (UK) Ltd,
5 Churchill Place, Canary Wharf, London E14 5HU
Tel: +44 (0) 20 378 79001

SUBSCRIPTION ENQUIRIES anthem.subscribeonline.co.uk
Call UK 0844 848 8425*, Europe & World +44 1795 419 854
USA – Call Toll Free 800.428.3003, Email: reloved@servicehelpline.co.uk



ANTHEM PUBLISHING PPA

Anthem Publishing Ltd,
Suite 6, Piccadilly House,
London Road, Bath BA1 6PL
Tel +44 (0) 1225 489985
Fax +44 (0) 1225 489980

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*Calls cost 7 pence per minute plus your phone company's access charge

THIS ISSUE'S CONTRIBUTORS



♥ **ASHLEE PARK** This craft addict shares her hobby with the world on her blog My So Called Crafty Life (www.mysocalledcraftylife.com). She always has a project on the go and enjoys keeping her followers up to date with her progress. This issue she joins us to share tutorials for her homemade hot pads on page 64 and souvenir spoon keychain on page 95.



♥ **AMANDA RUSSELL AND JULIET BAWDEN** Design duo Amanda Russell and Juliet Bawden, have set up R&B, www.randbconsultants.co.uk, creating design solutions from start to finish with exciting projects for the home and fashion. This month they transform an old school desk into a stylish coffee table – find out how to do it yourself on page 46.



♥ **LIA GRIFFITH** With a background in graphic design, Lia is a daily DIYer, photographer, stylist, papercraft designer and big dreamer. After realising the demand for her paper flower designs, Lia launched her handcrafted lifestyle blog (liagriffith.com) in 2013, offering stunning DIY projects, printables and inspiration. Try her canvas art TV cover project on page 104.



♥ Pretty in pastels p9



♥ The sound of music p9



♥ Birdhouse bonus p11



♥ Bespoke boogaloo p8

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creative Hub

NEWS ♥ EVENTS ♥ PRODUCTS

This is the essential place to come for endless inspiration from the world of upcycling – just turn the page to begin...



♥ Eclectic shabby chic p8



♥ Thrifty festivities in Durham p11



ECLECTIC SHABBY CHIC

How funky are these dazzling bright designs from Shabbyshock? (facebook.com/shabbyshock) Owner Jeanette Sultan turned her artistic passions into creating bespoke furniture from unloved materials. Not shy of colour, the designs are bold, dramatic and down right marvellous. Shabbyshock also works with adults with learning difficulties to teach them art skills.

ECO COLA CHAIRS

The creative minds at US-based company Emeco collaborated with Coca Cola to recycle millions of plastic bottles salvaged from landfill. 111 bottles are recycled to make each chair, forming their timelessly stylish and aptly named 111 Navy Chair. The chairs are made from 65% recycled PET plastic and 35% glass fibre and pigment. "We keep consumer waste out of landfill and upcycle it into something that does not need to be recycled for a long time", explains Gregg Buchbinder, Chairman and CEO at Emeco. We love the classic design of the Navy Chairs, which were previously made from recycled aluminium. Learn more about Emeco's array of designs using both natural and recycled materials at the website emeco.net



BESPOKE BOOGALOO

Furniture artist Tracy Bourne runs her studio Boogaloo Boutique in the seaside village of Southsea, creating intricately painted retro homeware items. Mostly using mid-century and vintage furniture, each design is bespoke and given an exciting twist to bring it back to life. Tracy is keen to celebrate the unique nature and imperfections of each piece: "I use traditional techniques to preserve the heritage and craftsmanship of the piece and, where possible, I use eco-products and materials from local independent suppliers". See boogalooboutique.com for details.

A CRAFTY WEEKEND

Fancy heading to an award-winning craft festival in 2016? Well, from June 10-12 in Bovey Tracey, Devon, the Contemporary Craft Festival will be back for another exciting event showcasing the creative work of 200 diverse makers. The three day festival will also be packed with workshops, demonstrations, activities for children, live music, and, of course, plenty of festival food. The 2016 event also sees the arrival of a Vintage Cinema hosted in an original 1967 bus, where you can watch both archive and contemporary design films. There are plenty more exciting plans to be revealed in the upcoming months at www.craftsatboveytracey.co.uk





THE SOUND OF MUSIC

These ukuleles are not just your usual run-of-the-mill instruments – Kevin at Somerset-based company Tinkuleles has formed them entirely from upcycled biscuit and sweet tins, for a truly unique design. Whether you are a Quality Street fan or you have got a totally new idea, Kevin takes commissions and so is able to create your dream ‘Tinkulele’ out of a special box or item of your choosing. The Tinkulele necks are also handmade from reclaimed hardwood doors and windows, materials which would have otherwise been neglected in a skip. We think they make the perfect gift for a music lover in your life. You can find out more and contact Kevin by visiting his website at tinkuleles.com



PRETTY IN PASTELS

Bringing a touch of France to East End London, Pastel et Patine encapsulates all things vintage, elegant and French – ooh la la! Co-owners Tina Massey and Shona Frew scour vintage markets and auctions to find the perfect items for their shop, breathing new life into old furniture. They also collect an array of beautiful retro items including authentic French clothing, flowers, decorations and whatever else catches their eye. If you're hoping to add a bit of faded glamour to your home, pop along to one of their stalls at The Tea Rooms in Brick Lane, East London, which is open every weekend. For more exquisite French style, head to the Pastel et Patine Instagram and find out more: [instagram.com/pastel_et_patine](https://www.instagram.com/pastel_et_patine).



♥ ECO GREEN LOVE

ecogreenlove.com

Eco Green Love is the place to go if you're interested in ways to lead a greener, eco friendly life. We love blog writer Alejandra's helpful infographics on upcycling, and array of posts packed with images and videos to inspire you to make the most out of what you already have – with crafts using makeup containers, old sewing machines and DVD cases, just to name a few. Eco Green Love also inspires in the garden and in nature. Get daily doses of eco love on Instagram: @ecogreenlove



♥ HAPPY GO LUCKY

happygoluckyblog.com

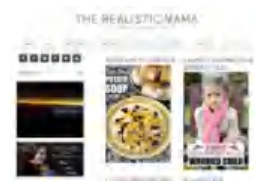
English teacher Kara at Happy Go Lucky is passionate about sharing inexpensive, creative craft ideas – and she's got plenty of them! Her blog has guides to jewellery creation, gift ideas, home DIY, festive inspiration and sewing projects. The tutorials are easily sorted into categories, and are easy to follow with plenty of pictures. Kara has some lovely free printable crafts, like weekly meal and grocery list planners, home decorations, plus cute cards and notes to send to those you love. Also check out her Pinterest boards at @happygolucky337



♥ THE REALISTIC MAMA

therealisticmama.com

Parents among you will love the crafty inspiration over at The Realistic Mama blog. Run by writer and mother of one Alida, the blog is packed with creative craft ideas, both for adults as well as for children to enjoy, amongst parenting tips, gift ideas and lots more. We especially like the look of her cool scrapbooking ideas, and unique ways to address an envelope. Her craft inspiration roundups mean you are bound to find something which takes your fancy – even if it is one of Alida's many yummy recipe posts.





TREASURE TROVE

At Cumbria-based furniture upcycling studio Distressed but not Forsaken, they believe that different is good – each piece of furniture they lovingly upcycle has its own unique quirks and history. Designer Tom Hunter explains: “We look to embrace these markers of history, whilst at the same time bestowing a little love and attention of our own to breathe new life into these often unappreciated treasures.” The result is a stylish and chic collection of tables, dressers, wardrobes, chairs and lots more. Bring a sense of history to your home, all while being environmentally sustainable. Head to distressedbutnotforsaken.co.uk

TRASH TO TREASURE

Finland-based designer Willem Heefer has been upcycling in his work for many years. His latest project explores uses for the residue of factories in Helsinki, resulting in beautifully modern work (willemheeffer.nl). Willem has transformed the boilers of discarded espresso machines into gorgeous floor and ceiling lamps, each one unique with an array of shapes and bumps. By using waste materials, such as tin cans, espresso machines and washing machine drums, Willem saves rubbish from landfill and challenges his creativity by using unexpected materials.



WEAVING A NEW COMMUNITY

My Sister's House Makers is passionate about transforming donated clothing into high-end items, each uniquely tailored and reinvented with sleek, detailed design. More than just upcycling, it's the trading arm of organisation My Sister's House, a company focused on providing support for women dealing with a range of social problems, including unemployment, domestic abuse, loneliness and other personal crises. My Sister's House Makers will form part of the many goals of the company's scheme – supporting women with advice and support, offering textile apprenticeships, and reducing a huge amount of textile waste. To find out more and get involved, head to mysistershouse.co.uk



SPOONS REBORN

We love these personalised key rings from upcycling business Done Ups, formed from vintage silver plated spoons, which can be hand stamped with any message you want. Alex Borg Costanzi launched Done Ups in early 2014, when he began to question the idea of materials being useless and fit only for the bin. He's passionate about making top-notch upcycled items and about passing on inspiration and techniques with his video tutorials. Alex has a studio at Manchester's creative wellness centre Wonder Inn, where he will be teaching workshops on an array of upcycling skills. Learn more about Done Ups at doneups.co.uk



THRIFTY FESTIVITIES IN DURHAM

Craft lovers rejoice, the award-winning Festival of Thrift is back. On 24-25 September 2016 in Darlington, County Durham, all things thrifty and sustainable are to be celebrated, with workshops, demonstrations, performances, food and craft stalls and lots more. The festival seeks to rejoice in and educate people on upcycling – how it can help you save money, its positive impact on the environment and the fun it can bring! “Thrift is more than a trend – it’s here to stay, it’s a culture and a set of values to live by” explains co-founder Wayne Hemingway. Head to festivalofthrift.co.uk



BIRDHOUSE BONUS

Give the birds in your garden a dazzling new home with an amazing Tiltcycle birdhouse, made from upcycled pinball machines. Dan began Tiltcycle (tiltcycle.com) in a mission to bring back to life the beautiful art of pinball machines. “The machines I find have been picked over for parts and are at the end of their life. The artwork is still there, still beautiful and begging to be admired”, Dan says. Each birdhouse is designed to be comfortable for birds, and is sealed with varnish to protect it from the elements. They look so good they can also be quirky indoor decorations.



THE MODERN NATURAL DYER

By KRISTINE VEJAR

Published by Stewart Tabori & Chang, £18.99

After reading this book, about the only thing you won't be able to expertly dye is your hair! Not only are you comprehensively taken through what plants, foodstuffs and extracts you can use, but what fabrics you can combine them with – silk, wool, linen and cotton. The techniques are then used in an excellent selection of projects – bags, cardigans, scarves, dresses and even a quilt – so you can literally create an entire natural dyed look. It's great, hands-on (and dyed) stuff.



HANDMADE LAMPSHADES

By NATALIA PRICE CABRERA

Published by GMC Publications, £14.99

All you ever wanted to know about lampshades, but were afraid to ask. From the basic shapes and their names – you'll know a single-scalloped empire when you see one – through to some of the current 'leading lights' in the lampshade world. Along the way are excellent step-by-step guides to making your own shades. It's good on the fundamentals and it's even better on inspiring bold, bright and striking designs for you to create. Discover a new obsession.

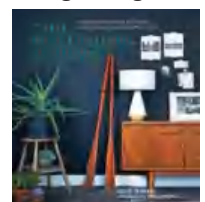


CHIC BOUTIQUEURS AT HOME

By ELLIE TENNANT

Published by Ryland Peters & Small, £19.99

Explore the lives of chic online crafters as Ellie Tennant visits the homes of people that run website boutiques that are shaping the future of our homes too. It's a fascinating insight into the influences and passions that lie behind what we see for sale from each shop. It's the closest you can get to a guided tour of these shops that exist purely online, but more importantly, it's also a source of ideas and inspiration for things you can buy or make for your own home.



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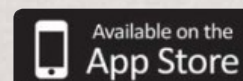
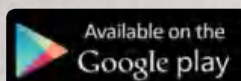
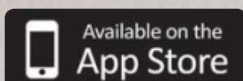
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ANNIE SLOAN'S DIARY

JANUARY/FEBRUARY 2015

How to reinvent a Chinese classic...

Sometimes even the experts struggle to come up with unique ways to transform more unusual objects, and this month Annie feels the pressure when she's challenged to give a reproduction Chinese carved table a brand new look...

What do you do with a reproduction Chinese carved table? I was given one by a friend who had found it in a car boot sale.

He didn't know what to do with it, but like me was intrigued. It was a mix of shiny dark ebony stained wood and a rich deep orange wood where the carving was. For me, it didn't cut the mustard! I just could not imagine it in a room. What room? What style? What colour?

So it has been sitting around in my studio for some time waiting for some inspiration and now was the time to give it some focus. I thought it was worth thinking about as there are plenty of this style of piece around and you can get them quite cheaply in markets.

On the plus side, the table is interesting and exotic. I love the inward scroll-like curve of the legs, the curved edges and the way the table top is beautifully carved with Chinese figures in a boat, the pagoda and the willow tree. It's not your run of the mill piece of furniture, and that means just applying a coat of white paint will not do the trick.

So what colour to choose? I thought of the original method of painting Chinese furniture,



which was to use clear and coloured lacquer painstakingly applied in layers, each buffed and sanded in between to result in a deep shiny finish. The customary colours varied from delicious burnt oranges to deep rich burgundies and gingery reds, as well as bright and muted earthy yellows.

But would this style fit into a modern interior? I decided to combine traditional design with a modern look, taking inspiration from the 1960s when there was a strong oriental influence in design.

I was tempted to use either an orange and or a yellow as both are '60s colours. I eventually settled on a deep yellow as it's a very hot colour now. I made my yellow from a mix of two of the colours from the Chalk Paint™ palette – English Yellow and Arles – to make a new, rich and intense colour.

I painted the table all over with my yellow mix and, in the carved areas, I pushed the paint into the deep recesses with a gentle stabbing movement with my brush, ensuring everything was coated. I applied the paint with my Pure Bristle Brush to give it texture and brush marks.

When the paint was dry, I waxed the whole table with my Clear Soft Wax, followed immediately afterwards with some of my Dark Soft Wax. I left this on for a minute or so, then wiped it back so the Dark Wax stayed a little in the recesses, but just in parts. I didn't want it to look too even and dark, but rather wanted a varied look that gave it interest. I still wanted it lighter, so I waxed the surface again in sections and then added some watery Old White paint, going over the wet wax and then rubbing and wiping until the colours softened and I achieved the warm earthy yellow I was after.

The final touch was the line around the top edge. I mixed two of my reds – Burgundy with Primer Red – and painted the top edge of the raised border on the table.

I've placed the finished table against a wall painted in Aubusson Blue from my new Wall Paint range. This new line of paint comes in ten colours from the Chalk Paint palette and is perfect for use on walls and ceilings. The paint is strong and matt, giving a really modern, clean look.

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Glitter art bottle vases

HOME REFURB

When you've been given flowers or picked them from your garden it's good to have something special to display them in and what better way than to upcycle some old bottles into vases that glitter and shine?

Photography © Living4Media (www.living4media.co.uk)

MATERIALS

- ☐ Empty wine and spirit bottles
- ☐ White paint or spray paint, suitable for adhering to glass
- ☐ PVA glue
- ☐ Glitter, in colours of your choice

EQUIPMENT

- ☐ Paintbrushes

♥ **STEP ONE** Start by collecting and washing your bottles to remove any stains and labels. Make sure they're as clean as you can possibly get them, then leave to dry thoroughly. If you're making more than one vase, try to collect bottles in different shapes and sizes as this adds variety to your display.

♥ **STEP TWO** Paint the bottles white using either a paintbrush and paint, or spray paint. Leave the first coat to dry, then add another coat, so you've got a good, even coverage. Leave to dry completely.

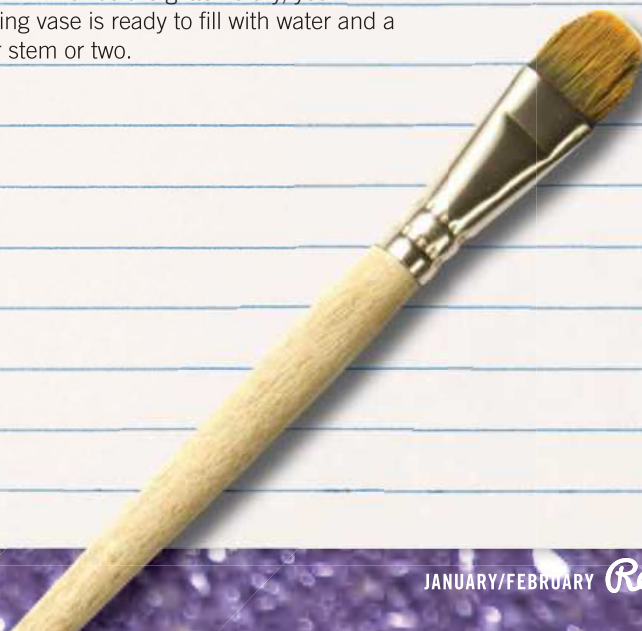
♥ **STEP THREE** Now it's time to get creative with colour. Using a clean brush, add a layer of PVA glue to the bottom third of the bottle. At the top of this section you can create a straight line, curvy line or add some small dots of glue randomly going slightly further up the bottle, depending on the effect you'd like to create.

♥ **STEP FOUR** Roll the bottle in the glitter, making sure you've got a really good coverage. Lightly tap off any excess and set aside to dry completely.

♥ **STEP FIVE** Once the glitter is dry, your stunning vase is ready to fill with water and a flower stem or two.

TOP TIP

You can partially hide screw threads around the bottle tops by painting a strip of glue around the bottle top and applying glitter to it.







CONCRETE SIDE TABLE

The most unromantic of construction materials is transformed into garden art as colour uplifts concrete furniture.

By Nathan Smith and Michael Snyder



PRESSING HANDFULS OF CONCRETE AGAINST THE FORM SIDE RESULTS IN VOIDS AND VEINS THAT GIVE A WONDERFUL TEXTURE.

CONCRETE SIDE TABLE HOW TO...

MATERIALS

- ☐ Plastic planter, 93cm in diameter and about 46cm high
- ☐ Piece of melamine slightly bigger than the diameter of the planter
- ☐ Silicone caulk
- ☐ One 70lb bag of Buddy Rhodes Bone White Concrete Counter Mix
- ☐ Water
- ☐ White Portland cement
- ☐ Green oxide pigment
- ☐ Grey pigment
- ☐ Red oxide pigment
- ☐ Black pigment
- ☐ Plastic sheet
- ☐ Felt marker

EQUIPMENT

- ☐ Rubber gloves
- ☐ Tape measure (or a piece of wood to use as a guide)
- ☐ Box cutter or carpenter's knife
- ☐ Handsaw
- ☐ Caulking gun
- ☐ Extra-large bucket with a paddle mixer (or a wheelbarrow and hoe)
- ☐ Margin trowel
- ☐ Small container
- ☐ Spray bottle
- ☐ Sponge
- ☐ 80-120 grit sandpaper

♥ **STEP ONE** Build the form. Begin modifying the planter by carefully cutting off the bottom using a handsaw. The top of the planter will become the top of the table – cutting off the bottom gives you access to the form through the bottom. It's imperative that the bottom and top be parallel, so that the table is level. Use a tape measure or a piece of wood as a guide to mark a straight line to cut along, then cut off the bottom using a handsaw.



♥ **STEP TWO** Place the planter upside down (top-side down) on the melamine and adhere it to the melamine by running silicone around the outside edge and smoothing it with your finger. Let the silicone dry for 30 minutes.



♥ **STEP THREE** Mix and colour the concrete. Pour the concrete into the bucket, add water according to the manufacturer's directions and mix thoroughly. The consistency should be stiff enough that it holds its shape when pressed into a ball. Add the green oxide pigment and mix thoroughly.

♥ **STEP FOUR** Apply the face coat. There are two rounds of casting for this project – the first coat is the face coat and the second coat is the backer coat. To apply the face coat, wearing gloves, press handfuls of the mix firmly into the bottom of the form, pressing it firmly into the area where the form and melamine meet, and work out across the bottom and then up the sides of the form. Keep in mind that the less you press, the more voids and veining the finished piece will have. The face coat should be 1-2cm thick. Give the face coat some time to stiffen and set, so that when you apply the backer coat the face coat won't move. The face coat should be fairly hard, but still moist enough to create a good bond with the next coat of concrete applied. This could take 20-30 minutes in the summer and more than an hour in the winter.



♥ **STEP FIVE** Apply the backer coat. The backer coat reinforces the face coat, adding strength to the table. Before applying the backer coat, add some water to the remaining concrete mix in the bucket and mix until the concrete is smooth, but still sticky enough to hang on the sides of the form without slumping. Take your time during this step so you can make sure the face coat stays intact and doesn't slump down or fall off the form. In the end, the total thickness of the two coats should be 2.5-3cm. Smooth out the top lip of the concrete so that it's even with the edge of the planter.



♥ **STEP SIX** Cover the form loosely with plastic and leave it to sit overnight on a flat surface to cure.

♥ **STEP SEVEN** De-mould. Separate the sheet of melamine from the form by cutting away the silicone with a box cutter. Once the melamine is detached, slice the planter with the box cutter, making a shallow cut and being careful not to damage the surface of the fresh concrete. Pull off the form.



♥ **STEP EIGHT** Mix and apply the grey slurry. We used three different slurries to add subtle depth and texture to the table. The mixing procedure is the same for each colour. Place the pigment, along with about two cups of white Portland cement, and water, in a container and mix until the consistency is yoghurt-like. Mix each slurry immediately before applying it. (Don't prepare the three slurries at the same time – each coat of slurry will need to partially cure before the next coat is applied.) Before applying each slurry, wet the surface of the concrete with either a spray bottle or sponge, otherwise the raw concrete will suck all the moisture out of the slurry and make it more difficult to apply.

♥ **STEP NINE** Mix the grey slurry first. Wearing gloves, apply the grey slurry by hand or with a damp sponge. Skim the surface to apply a light coat all over the table, leaving some voids empty so the following coats of slurry will have voids to fill, then wipe the table

clean with a damp sponge. You may need to change the water a couple of times as you are cleaning off the slurry residue. Let this coat begin to cure and dry before applying the second coat.

♥ **STEP TEN** If you don't want to purchase a bag of white Portland cement just for the slurry, use a cheesecloth or nylon fabric like tights to strain the larger aggregates out of the Buddy Rhodes Bone White Concrete Counter Mix, leaving you with the cement and finer aggregates. Mix according to the directions in steps 8-9.

♥ **STEP ELEVEN** Mix and apply the red oxide and black slurry coats. For the second coat of slurry we used red oxide. Combined with the Portland cement, it creates a nice contrast to the grey. Mix and apply the red oxide slurry following the same process described in steps 8-9. Finally, mix and apply the coat of black slurry, following the process in steps 8-9. The black slurry helps calm down the red and provides more contrast. By applying multiple layers of colour with this slurry technique, you get an opportunity to experiment and learn how colours react to one another.



♥ **STEP TWELVE** Timing is everything when cleaning and removing the slurry residue from the concrete. If you wait too long after coating the concrete, the residue will become very difficult to remove. Begin this step when the slurry wipes off relatively easily, but is not pulled out of the voids. You may have to test

it – if the slurry comes off too easily, wait a bit longer before trying again.

♥ **STEP THIRTEEN** Process. Let the slurry cure for 24 hours before lightly sanding it down with fine-grit sandpaper. Sanding will remove the residue and help to distinguish the layers of colour.



This project is taken from *Color Concrete Garden Projects* by Nathan Smith and Michael Snyder, published by Timber Press. **RRP £15**





Decorated keyboard

MIDWEEK MAKE

This is the kind of washi tape project that turns heads. You'll be typing away at your desk, in the coffee shop, wherever and, inevitably, your keyboard will catch someone's eye and they will ask, "Where can I get one?"

By Amy Anderson (www.washitapecrafts.com)

MATERIALS

- ☐ Computer keyboard
- ☐ Washi tape, in 3-4 rolls, in complementary colours

EQUIPMENT

- ☐ Ruler
- ☐ Scissors

♥ **STEP ONE** Unplug and disconnect your keyboard before starting this project.

♥ **STEP TWO** Measure the keys on your keyboard, starting with the main letter keys and moving to the larger and smaller function keys such as the space bar, tab, shift, return and so on.

♥ **STEP THREE** Cut squares and rectangles from several different colours of washi tape to fit all of the keys. Press the appropriate shape onto each key.

♥ **STEP FOUR** Smooth the shapes completely before turning on and plugging in again.

TOP TIP

The keys and tape will wear with use and some keys are used more than others, so keep some spare tape handy for replacing worn keys later.

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To buy this book for the special price of **£12.99** call **01872 562327** or visit www.efcbookshop.com and quote code **WT12**



This project is taken from *Washi Tape Crafts* by Amy Anderson, published by Workman Publishing. **RRP £14.99**



IN CONVERSATION WITH... *Vanessa Sayce*

The Marmalade House can not only transform your home with their furniture and interior design work, but they run courses that can teach you great skills for upcycling a home yourself.

The Marmalade House in Bath is Vanessa's business painting and distressing furniture and much more in the field of interior design. We find out about the business and her passion for upcycling...

♥ **When and how did you discover upcycling?**

I've been interested in the use of colour, texture and specialist finishes on furniture for as long as I can remember, but my love of changing how something looked developed while I lived in Oman. The furniture was heavy and dark and I experimented with pure pigments and whatever paint I could find to create my own painted style of furniture.

♥ **What was the first thing you created?**

The very first piece was an old nursing chair I had in my room as a child, which was painted in a bright, very '70s orange. When I was eight I spent hours and hours taking off the paint, sanding it and then oiling it to make it raw again. Now 40 years on the chair has just been painted in Chalk Paint Aubusson Blue for my own daughters' room.

♥ **Why did you start The Marmalade House?**

I finally set up my business in 2011, after my husband had had enough of me painting all of our own family furniture. He begged me to start to work for other people and try to see if I could make a living out of my obsession. By

this time I also had cupboards full of fabrics and finds, and had just finished renovating and designing the interiors of our farmhouse. Our children were all now at school so the timing was right on every level.

♥ **How did you find Annie Sloan Chalk Paint?**

I stumbled into Annie's first shop in Headington, Oxford, 20 years ago and I liken it to the 'Mr Benn' experience. You go in one person and come out another. I found her work and her paint inspiring and I started to use it here and there in my own home. Many years later I finally went on one of Annie's training courses, which I really enjoyed. This training, combined with my own in Fine Art and Interiors made a great combination and I realised I could work with Chalk Paint in my own way and with my own style.

♥ **Can you tell us about the courses you offer?**

We offer popular full day 'How to Paint Furniture' courses, which are a wonderful introduction to learning how to use Chalk Paint, how to create specialist finishes and how to paint your furniture professionally.



We also teach you about colour, talk about interior design, fabrics and integrating all the elements you need to bring your old furniture to life again. The courses include a delicious home-made lunch and our aim is to ensure you go home fully confident to start your own work. We also offer follow-up courses, where you can bring your own furniture into our studio to work on as we watch and guide you, and in the New Year we will be offering 'A Chair Affair' where you paint your chair frame in the morning and learn how to re-cover a drop in seat in the afternoon. There are also new courses planned for the spring.

♥ What are your top tips for painting furniture?

Don't ever cut corners, paint as though each piece is for a photo shoot and needs to be scrutinized. Let your furniture talk to you and, even if you have a plan in mind before you start, be guided by how the carvings/corners provide light and shade and use your colours accordingly. Often painting projects have a life of their own and so let your creativity be your guide. Make sure you catch any drips and don't ever leave rough edges or backs or undersides half painted. Quality is key and if you take care and time your furniture will always look a cut above the rest.

♥ What advice would you give to anyone designing a new look for an entire room?

Do your research first. If you are not changing the rest of your home, then think how the room can be different, but still blend with your other colour schemes. Cut out pictures of colours and styles you like from magazines, or use Pinterest to collect together favourite 'looks'. Choose a limited colour palette and remember that interiors work best when you bring in three colours, not two or four. Avoid your room looking too 'contrived' or over designed and bring in the odd eclectic piece or statement soft furnishings to make the room your own.

♥ Where do you source your vintage furniture?

I buy my furniture mostly from markets and quirky places abroad. I love the shapes and styles you can find in brocantes in France and the more unusual pieces in Holland and Belgium. Often, if I see something I love I will buy it and make it work. It is the fun part of the job and you can usually find something interesting in my car boot!

♥ What's your favourite upcycling technique?

I love the current 'chippy' look on furniture. Slightly rough painting and layering colours, then knocking them back to reveal old wood underneath. It's time consuming, but very rewarding and the finishes can be amazing.

♥ What do you enjoy most about working with fabric and what do you like to do with it?

Fabric is my other passion and I love to use it to add texture to a room. I spent years making blinds and curtains for myself and friends, and designing cushions and throws. Now I tend to work with pure linens and hessians and paint and stencil to make rough curtains, or wall hangings. I am currently designing my own branded label of linen lampshades and bedspreads – watch this space!

♥ Is there a particular style or era you turn to when deciding how to upcycle a piece?

My style is chic and fairly classical, but that doesn't limit me to always painting in that way. Whilst layering greys, blues and whites can be very French-vintage, I love the simple Scandinavian look of blocking colours together on a piece of furniture. I also love the freedom of rustic painting and being able to create a truly bespoke warehouse-style 'look' for chunkier furniture. I combine all these styles in my work and then again, sometimes I simply paint in my favourite colour of the day.

♥ What's the process you go through for upcycling something?

I always clean the piece thoroughly and make any small repairs or adjustments before I start painting. I then decide on colours – this is with my client if I am painting a commission piece, or, if it's my own, I work out what will suit the piece and what style I want to work in. I then start painting and often ideas come to mind, or I mix and blend secondary colours to add in along the way. I always have a rough plan in my mind, but it often

turns out to be altered as I go. The beauty of painting with Chalk Paint is there is no such thing as mistakes – and things often turn out how they turn out. It's a wonderfully liberating way to create. The finishing is most important and once I have sanded and distressed my piece, I spend time making sure the waxing is right and the finish is very professional. Only when I am 100% happy with a piece will it leave my studio.

♥ What's next for you?

It was always my intention to make Marmalade House a brand in its own right and I am very excited, after three years of hard work, brand building and gaining our reputation in the world of interiors, to be now working on our first collection of own-branded furniture, soft furnishings and accessories to be launched in Spring 2016. This will coincide with our own brand new online shop, so life will soon become even busier at Marmalade House.

For more visit www.themarmaladehouse.co.uk





Ikea bathroom shelf hack

HOME REFURB

Ikea may have sold you a perfectly good towel holder for the bathroom, but why limit it to just that? Add a few pieces of wood cut to fit and fixed together and you've got a towel holder that doubles up as a super stepped shelves.

Project and photography by Karianne Wood from Thistlewood Farms (www.thistlewoodfarms.com)

MATERIALS

- ☐ Ikea towel holder
- ☐ Wood
- ☐ Nails or wood glue

EQUIPMENT

- ☐ Saw
- ☐ Hammer

♥ **STEP ONE** Start by getting the towel holder from Ikea.

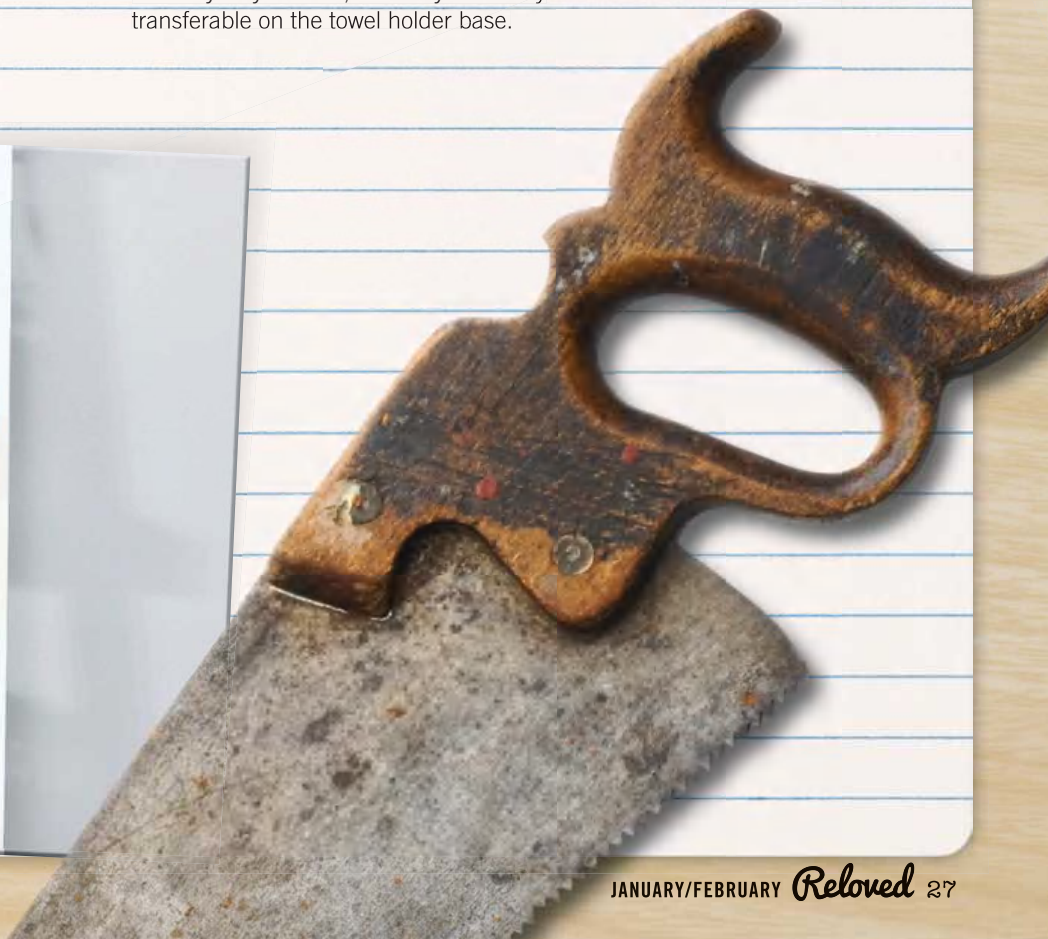
♥ **STEP TWO** Measure and cut the shelf. For each shelf, cut one board 38.75x13.4cm. Cut two pieces of wood 38.75x5cm. You can have them cut at the home improvement store. These pieces of wood make one shelf.

♥ **STEP THREE** Attach the side pieces to the main board. You can nail them or glue them. A good wood glue works well here.

♥ **STEP FOUR** After you finish with the shelf, you place it on the rung of the towel holder. The lip of the shelf holds it in place. We made three shelves for the unit, but you can make as many as you want, and they are easily transferable on the towel holder base.

IKEA TIP

Tell yourself you are only there to buy the towel holder – don't get distracted and come home with a hammock... like Karianne did! We've all done that, now haven't we?





Bandana bowl covers

MIDWEEK MAKE

When you're tired of a bandana covering your head it doesn't mean its useful life is over. Add some elastic, make a few snips, insert some stitching and you have a pretty bowl cover that easily fits into place on your bowl.

Project and photography © Sarah Norton Ramberg from Sadie Seasongoods (www.sadieseasongoods.com)

MATERIALS

- ☐ **Tattered/old bandanas** (or other cotton fabric)
- ☐ **Narrow elastic** (0.64cm)
- ☐ **Bowl to cover**

EQUIPMENT

- ☐ **Cutting mat**
- ☐ **Fabric pencil**
- ☐ **Rotary cutter or scissors**
- ☐ **Measuring tape**
- ☐ **Straight pins**
- ☐ **Sewing machine**
- ☐ **Iron and ironing board** (optional)

♥ **STEP ONE** Once you've gathered your clean bandanas, lay one out on your cutting mat and place the bowl you're looking to cover on top of the bandana, upside-down.

♥ **STEP TWO** Using your measuring tape, measure out 5-6cm from the edge of your bowl's lip and mark the bandana all around your bowl in a circle. Use a rotary cutter or scissors to cut out the circle of fabric.

♥ **STEP THREE** If necessary, iron your bandana circle. Finish the raw edge of the circle on your sewing machine – I used an overcast stitch so that the edge was still a little rustic/frayed-looking. If you prefer a cleaner edge with a folded over hem, add 6mm to the circle you cut out in Step 2.

♥ **STEP FOUR** Now it's time to attach the elastic. On the wrong side of the bandana fabric (if it's obvious), pin the end of the narrow elastic to the bandana, about 1.9cm in from the edge. No need to measure the elastic, simply pull it taut the entire time you sew it around the fabric. This enables it to bunch up, like a shower cap, when you're finished and will hug your bowl snugly. I used a zigzag stitch on my sewing machine to attach the elastic.

♥ **STEP FIVE** Now your vintage mixing bowl (or other lidless bowl) has a cover that can be washed and used again and again!

TOP TIP

The bandana cover will protect the contents of the bowl and allow it to breathe, but if you need an airtight seal use clingfilm and then the bandana cover over the top of it.





N W E COMPASS TABLE S

A basic circular table can be turned into a striking statement piece by creating a panelled compass design.

Project and photography by Evija Roberts from From Evija With Love
(fromevijawithlove.wordpress.com)



THE INITIAL INSPIRATION FOR THE PIECE WERE HARDWOOD FLOOR MEDALLIONS, EXACTLY THE LOOK EVIJA WANTED ON A TABLE TOP.

COMPASS TABLE HOW TO...

MATERIALS

- ☐ Oak floor boards
- ☐ Wood glue
- ☐ Industrial strength glue
- ☐ Table leg and rim from an old table
- ☐ General Finishes - Java Stain
- ☐ General Finishes - American Oak
- ☐ General Finishes - High Performance Polyurethane Water Based Top Coat
- ☐ Beeswax
- ☐ Copper paint
- ☐ Pre-cut letters
- ☐ FrogTape

EQUIPMENT

- ☐ Jig saw
- ☐ Rotary sander
- ☐ Pencil
- ☐ Dremel with diamond tip
- ☐ Scalpel

TOP TIP

If you can source actual copper letters or cut your own from copper plate, then use them instead of painting wooden ones. The outlines can be drawn and carved out in the same way.

♥ **STEP ONE** I wanted to create something a little different and also re-use some floorboards I had left over from a previous project. I have seen many beautiful hardware floor medallions, which I absolutely love, and thought it would look lovely as a table top. I chose a compass design and decided to cut out each piece individually to create the top of the table.

♥ **STEP TWO** The wooden panels of the floor boards would slide together, making a lovely plank. It was a perfect canvas to draw the pattern on. However, the lines looked too obvious and we ended up cutting a couple of millimetres off, so that the panels perfectly align. The wood was then glued together and the compass outline was drawn on.

♥ **STEP THREE** The two circles were cut out using a jig saw. One of the circles was moved by 90°, so the grain would go against the other circle's grain, and then the two were glued back together.

♥ **STEP FOUR** The circles were glued on a panel cut out of some plywood. As I was re-using the rim from another table, which was slightly bigger than the first, small incisions were cut in the rim to enable us to bend it to the correct size. It was then glued and screwed firmly onto the base.



♥ **STEP FIVE** Cutting out the individual shapes was a two part process. First, as I could not use the old shapes for the actual table (as the grain was all over the place and I needed the

grain to go with the individual shape), I cut them out and used them only as templates, marking them so that I knew in what order they were going.



♥ **STEP SIX** I then traced them on the individual flooring panels and cut them out one by one.



♥ **STEP SEVEN** Some of the wooden templates worked, some didn't, so I had to improvise as I went along and used some paper templates too. I carefully cut out the shapes, again using a jig saw.

♥ **STEP EIGHT** I started putting the shapes in place by glueing four large arrows, symbolising North, East, South and West, to the base, so that the central pieces were put in perfectly and left to dry overnight.

♥ **STEP NINE** I then went clockwise, glueing the pieces and sanding the sides as necessary to fit them in place, and attached them using wood glue.



♥ **STEP TEN** When the glue dried, I sanded the top using a rotary sander.



♥ **STEP ELEVEN** To fill all the gaps I used some sawdust mixed with PVA glue. It was a bit messy, but is definitely worth the effort. Alternatively, some wood filler could also be used, and when dry, sand over again.

♥ **STEP TWELVE** I really wanted the North, East, South and West to be marked by lovely letters. The outline of the pre-cut letters was drawn on the top and then carved out using a Dremel with diamond tip and several scalpels. The letters were glued in place using wood glue and then clamped.



♥ **STEP THIRTEEN** I used FrogTape to mask off sections to get the lovely crisp lines and stained the top as I went along. I used three different shades of wood stain.

♥ **STEP FOURTEEN** As the letters were slightly damaged when they were sanded over, I decided to paint them using some metallic copper paint.



♥ **STEP FIFTEEN** I also used the copper paint around the side of the table and, once it was dry, I put some of the dark shade wood stain around so that it was not as shiny.

♥ **STEP SIXTEEN** I sanded the table leg from an old table and then stained it using the lighter stain. Once it was dry, I went over it using the darker stain and wiped off the excess, so as to have some depth to bring the beautiful grain out. I then added some darker accents on the leg. Attach to the table top.

♥ **STEP SEVENTEEN** To finish off the table I used clear satin varnish.



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Aspiring author's bureau



First find a bureau that has either seen better days or is a plain design ready for improvement. A fresh look, created with quality paint, can make a bureau into the slick and professional piece an author will enjoy.

Project and photography by Farrow & Ball (www.farrow-ball.com)

MATERIALS

- ☐ **A bureau**
- ☐ **Farrow & Ball Interior Wood Primer & Undercoat (mid tones and dark tones)**
- ☐ **Farrow & Ball Cooking Apple Green No 32 Estate Eggshell**
- ☐ **Farrow & Ball Railings No 31 Estate Eggshell**

EQUIPMENT

- ☐ **Paintbrushes**
- ☐ **80 and 120 grit sandpaper**

♥ **STEP ONE** Fully sand and clean the exterior and interior of the bureau.

♥ **STEP TWO** Apply primer and undercoat to the bureau (mid tones in the interior sections, dark tones on the outside). Leave to dry and ensure the paint is completely hard before closing the newly painted desk and any internal drawers.

♥ **STEP THREE** Paint two coats of Cooking Apple Green on the inside of the bureau, and two coats of Railings to the outside of the bureau, leaving to dry for a minimum of 4 hours between coats – if possible leave overnight to completely harden.

♥ **STEP FOUR** Fill with postcards, letters, pens and paper clips and enjoy spending time catching up on your to do list.

TOP TIP

Once the paint has dried, why not add some inspirational wording to the inside and outside of the bureau, either freehand with a small paintbrush or use a letter stencil to make the words.





Fabric bulletin board

HOME REFURB

A plain corkboard may satisfy the need for practicality, but why settle for just that when you can have so much more? Pick a favourite fabric and cover the board in that to match functionality with fabulous.

Project and photography by Sara Davies from Sincerely Sara d (www.sincerelysarad.com)

MATERIALS

- ☐ A cork board
- ☐ Fabric
- ☐ Gold spray paint
- ☐ Mod Podge

EQUIPMENT

- ☐ Paintbrush
- ☐ Razor or scissors

♥ **STEP ONE** I started with a really large cork board I found.

♥ **STEP TWO** I spray painted the frame gold.

♥ **STEP THREE** Next I laid out my fabric and placed the bulletin board on top. I cut around the bulletin board. Here's an important tip for those of you who have messy cutting skills, like me. I left one of the factory cut sides and the store cut ends alone. I only trimmed

around the other two sides. This way, I had two sides that were really close to being perfectly straight – and that saved me a lot of time later on.

♥ **STEP FOUR** I added Mod Podge across the entire board.

♥ **STEP FIVE** Using the two straight sides I mentioned earlier, I lined them up with the frame and rubbed the fabric to get out all of the bubbles.

♥ **STEP SIX** I made sure the fabric was pulled as close to the frame as possible, then I cut the other two sides using a razor.

TOP TIP

As the fabric will be regularly punctured by pins to fix items to the board, do make sure it isn't too flimsy or you'll have to replace it more frequently. If you don't want to use fabric, try wallpaper instead.



ARM KNITTED GRAND POUF

You can knit this ultra-comforting pouf with just your hands and then settle down for a quiet, cosy afternoon tea.

By Anna Weil





ARM KNITTED GRAND POUF HOW TO...

MATERIALS

- ❑ **229m of large-scale jumbo yarn, 7, combining 2 x 114m lengths** (The traditional knitting gauge for this specialty jumbo yarn is 1 st per inch)
- ❑ **Stuffing - king-size duvet, recycled plastic bags, T-shirts or sheets. The closer the stuffing colour is to the yarn, the less show-through there is**
- ❑ **You can replace the yarn with 4 strands of a lightweight jumbo yarn or 6 strands of a 'big' super-bulky yarn held together**
- ❑ **Yarn used: 2 skeins Big Stitch Alpaca in Cream, 128m, 1,133g, 70% alpaca, 15% wool, 15% nylon**

SIZES AND MEASUREMENTS

Final measurements – 63.5cm wide, 40.5cm tall, 198cm circumference.

Before seaming, the knitted piece measures approximately 63.5cm wide and 112cm long.

Measurements will vary slightly based on arm size, tension and yarn choice.

♥ **STEP ONE** Combine and hold two strands together for this project. Cast on 12 stitches to your right arm, leaving 90cm of tail.

♥ **STEP TWO** Knit 1 row.

♥ **STEP THREE** Purl the next row.

♥ **STEP FOUR** Repeat steps 2 and 3 for 34 rows, or until the piece measures 112cm, ending with the stitches on your left arm.

♥ **STEP FIVE** Bind off all stitches, purling the stitches from this arm as you do so. Leave 90cm of length for seaming. Make sure there is at least an additional 2.7m remaining to finish the pouf.

♥ **STEP SIX** Fold the piece, matching the short ends and lining the edges up stitch for stitch, with the tails at the bottom toward you and the bound-off edge on the left. Use the remaining yarn to seam the ends together with mattress stitch. Weave in both ends.

♥ **STEP SEVEN** Thread a 90cm length of yarn through the loop of every other end stitch along the entire side of your knitted fabric. It should look like you're closing a drawstring bag, but don't pull it tight yet!



♥ **STEP EIGHT** Thread another 90cm length of yarn through every end stitch that you didn't collect the first time around. Draw the first round together as tightly as you can and knot the ends. Trim the yarn lengths no shorter than 20.5cm and pull them to the inside of the pouf.



♥ **STEP NINE** Now tighten the outer ring from step 8 like a drawstring bag, knot the yarn and push it inside the shell.



♥ **STEP TEN** Fill the pouf with stuffing.



♥ **STEP ELEVEN** Cut a new 90cm length of yarn. Repeat the gathering process on this end, collecting every other end stitch, and knot the ends.



♥ **STEP TWELVE** Go around again with a new length of yarn, threading it through each end stitch you didn't collect the first time. Draw the strands as tightly as you can. Knot the ends together. Trim all ends no shorter than 20.5cm and tuck them inside the pouf.





TECHNIQUES HOW TO...

ADJUSTING YARN GAUGE

Yarn gauge is dependent on yarn weight, but also on the tool used to make the stitches, in this case, your arms. The size of your arms will affect your fabric: 10 stitches knit on my daughter's arms will be smaller than 10 stitches knit on mine. The looseness with which you knit can also affect gauge. In most projects it won't matter if your fabric is a 4-5cm wider or narrower than the measurements listed.

To minimize the margin of error, pay attention to the category of yarn and the range of stitches per inch that your yarn falls into. These categories will help your project be similar in size and shape to the project in the photo.

If you're concerned about something fitting or being a certain size, make a test swatch by casting on 10 stitches and arm knitting 10 rows. Measure how many stitches you get over 25.5cm (10in) and divide by 10 to determine how many stitches to each inch you are knitting. Compare that to the stitches per inch for the fabric gauge in the pattern. You can calculate this by dividing the number of stitches by the finished measurements of the piece. In traditional knitting, if your gauge differs from a pattern, you would simply change your needle size up or down to get the required number of stitches per inch. In arm knitting, here are your options.

If you have fewer stitches per inch than the pattern gauge, your fabric will be bigger; you can:

♥ **STEP ONE** Decrease the bulkiness of the yarn – if loose knitting is the problem, then this won't help.

♥ **STEP TWO** Arm knit tighter – but don't hurt yourself by doing so!

If you have more stitches per inch than the pattern gauge, your fabric will be smaller; you can:

♥ **STEP ONE** Increase the bulkiness of the yarn.

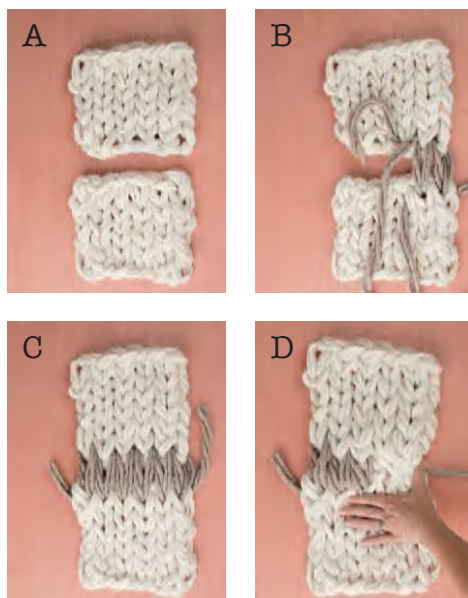
♥ STEP TWO Arm knit looser.

If the options above don't work, you can adjust the number of stitches in order to achieve the measurements that are given in the pattern.

MATTRESS SEAMING END TO END

To join the bound-off and cast-on edges of an arm-knit piece, use the following virtually invisible seam.

With the right sides of your fabric facing you (the knit side or purl side), line the pieces up end to end and matched stitch for stitch (A, below). Bring the seaming yarn (whether it's new yarn or leftover working yarn or a tail from the project) under and around the first stitch or V shape on the left-hand edge, then go under and around the first stitch or V shape on the right-hand side (B). Alternate your seaming stitches from side to side (C). You can leave the seaming stitches loose enough to make them look like another row of stitches, or you can pull the seaming strand taut (but not too tight!) and bring the edges together (D).



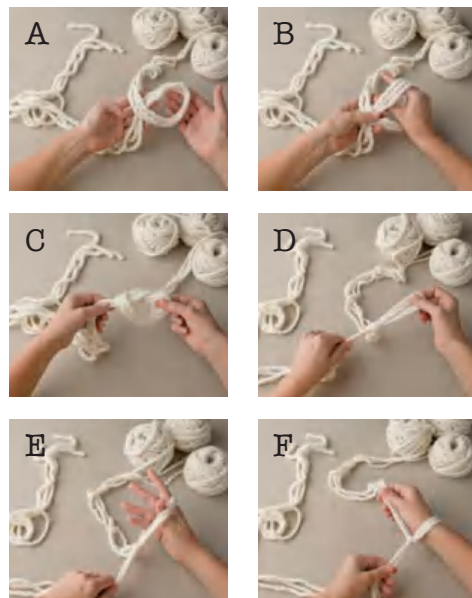
CASTING ON

Before you start arm knitting, you need to cast on stitches. This creates anchor loops on your arm from which you will start knitting. Each pattern will indicate how many stitches to cast on.

Casting on uses two lengths of the multi-stranded yarn at the same time, the working yarn (that extends to the balls of yarn you are using) and the tail (that extends from the work to the cut end of yarn). To be safe, for every 10 stitches, I leave 1.4m of tail length.

MAKING THE SLIP KNOT

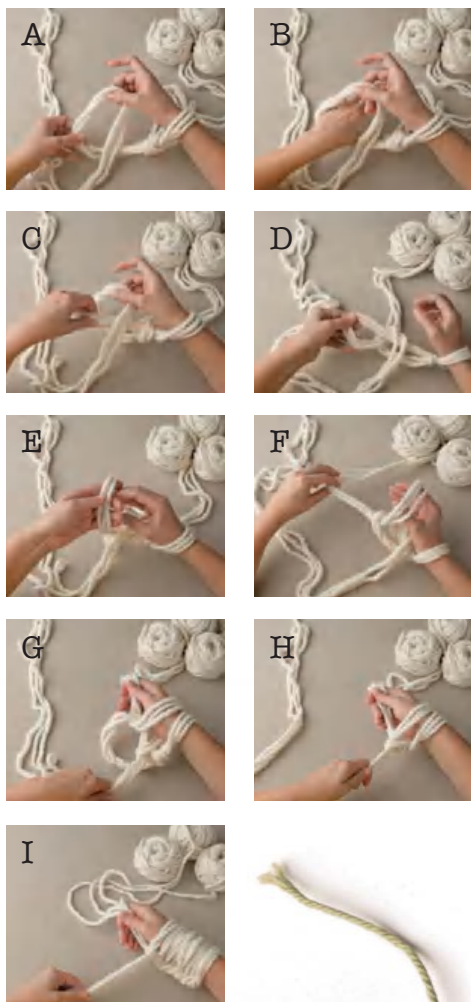
Leaving enough tail to cast on the required stitches for your project, make a loop by bringing the working yarn over the tail (A, below). Reach through that loop with your right hand (B). Bring the working yarn through the loop (C) and pull tight (D). You have just created a slip knot. Place the slip knot on your right arm with the tail closer to you and the working yarn farther from you (E). Pull the tail and working yarn apart from each other to tighten (F). The slip knot counts as the first cast-on stitch.





ADDING CAST-ON STITCHES

To continue casting on, make a loop with the tail so the remainder of the tail hangs in front of the loop (A, below). Hold the top of the loop with your right hand. Put your left hand through the loop (B) and grab the working yarn (C). Let go of the loop with your right hand and bring the working yarn through the loop (D). Put that loop on your right hand (E, F). Pull the tail and working yarn apart from each other to tighten the loop on your right arm (G, H, I). Repeat A through I for as many stitches as you want or the pattern calls for.

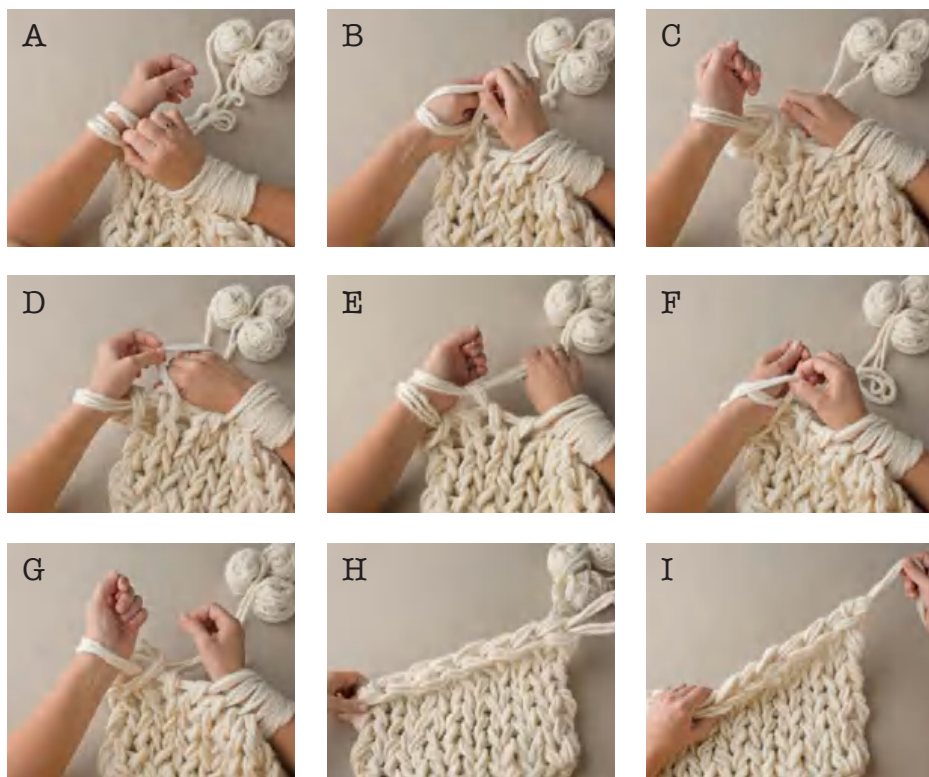


BINDING OFF

When you have finished knitting, you need to remove the stitches that have been on your arm and secure them so they don't unravel. You will do this by slipping each stitch over the next adjacent stitch and creating a finished edge called the bind off. Bind off loosely. When binding off, keep the stitches loose enough to match the width of the stitches below them.

Start with all the stitches on either arm – you can bind off either way. (The photos below show binding off from the right arm to the left.) Knit two stitches onto your left arm normally. Pick up the first stitch on your left arm (A) and bring it over the last stitch you put on your arm (B, C). Leaving one stitch on your left arm, knit the next stitch normally (D, E). There should be two

stitches on your left arm again. Pull the first stitch over the last one you put on (F); one stitch will be remaining on your left arm (G). Repeat D through G until you get to the last stitch. Remove this stitch from your arm (H) and pull the working yarn through that loop (I). Cut the working yarn or leave enough length as required by your specific project.



This project is taken from *Knitting Without Needles* by Anna Weil, published by Potter Craft, available from www.thegmcgroup.com. RRP £14.99





TECHNIQUES HOW TO...

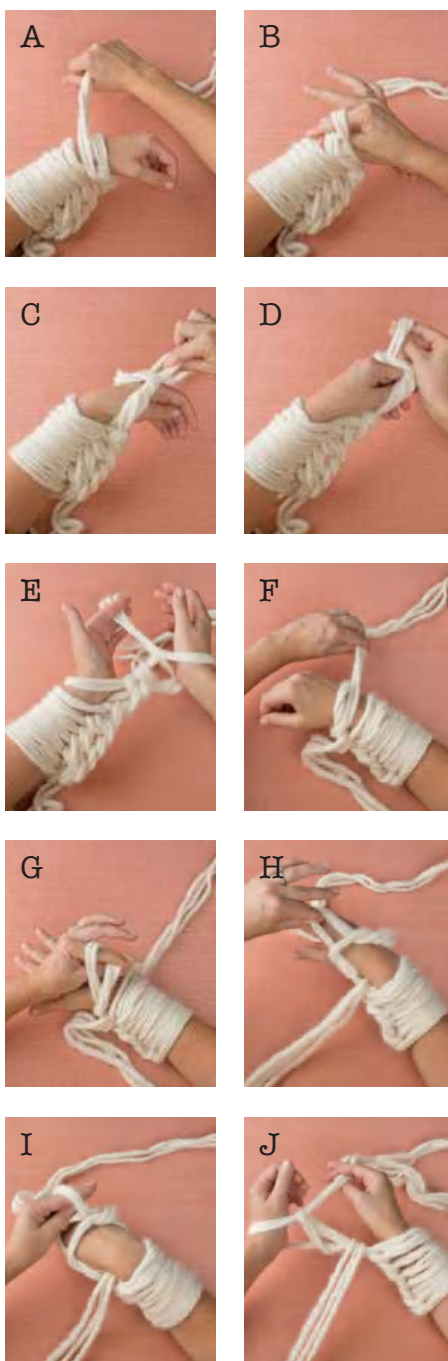
BEYOND ARM KNITTING BASICS

Once you master the elements of arm knitting, you'll want to learn other stitches and knitting techniques to create almost any kind of project – you're only limited by your imagination!

HOW TO PURL

A purl stitch, which looks like a bump, is simply the reverse side of a knit stitch. When you knit a regular stitch, you simultaneously create a purl stitch on the back side. The purl side is thus sometimes referred to as the 'wrong side' or the side facing away from you. Sometimes a pattern will require you to create a purl on the front side (facing you).

This series of photos (right) shows a purl stitch as you move from the left arm to the right (A-E) and from the right arm to the left (F-J). Begin by bringing the working yarn right behind the first stitch on your arm (A) and let it rest there. Reach through the first stitch and grab the working yarn (B). Bring a loop of the working yarn through that stitch (C) while pulling that first stitch off your hand. Turn the loop toward you and insert your hand through the loop, moving your hand away from your body (D). The working yarn should extend from the front leg of the stitch (E). Tighten. Repeat for each purl stitch in the row.

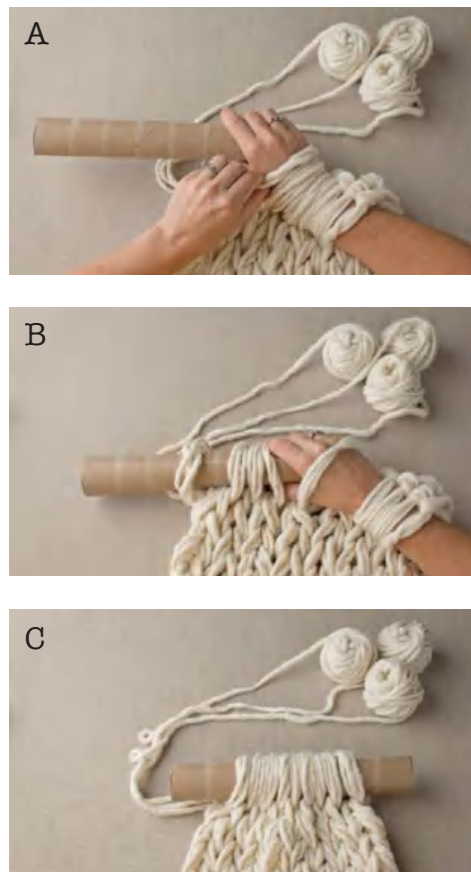


STOPPING IN THE MIDDLE

People always ask me, "Do you have to finish your project in one sitting?" The answer is no. It's quite easy to stop anytime along the way.

To stop in the middle of your work, simply put the stitches on a holder of some sort, preferably something that is similar to the size of your arm, like a paper towel roll (A, below).

You can also use a scrap piece of yarn, a cord, a ruler, wrapping paper tube, a rolling pin, and so on. Simply pull the stitches from your arm onto the holder (B). Leave and do what you need to do (C). When you come back, put the stitches back on your arm, remembering that the knit side, or right side, should face you and the working yarn should end up at your hand.

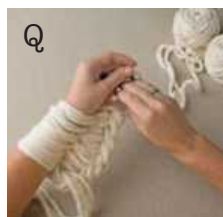
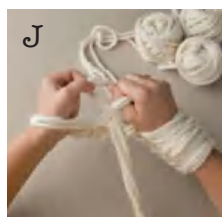
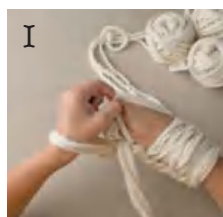
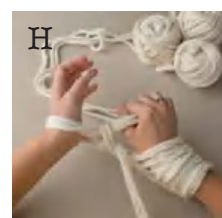
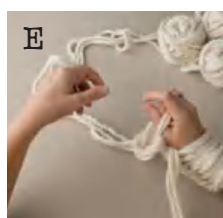




KNITTING

♥ **ROW 1** From now on, ignore the tail. You'll be using only the working yarn. Pick up the yarn and place it over your thumb on your right hand (A, right). Close your fist over the yarn (B). Keeping the working yarn in your fist, pull the first stitch (C) from your right arm over your fist, effectively pulling the working yarn through that stitch (D). Next, drop that old stitch (E). Take the new stitch in your right hand, turn the loop a half turn toward you, and place it on your left hand (F, G). Another way to think about it is to bring your left hand underneath your right thumb, moving away from you and through the loop. The front leg of the stitch on your hand should be going to the working yarn. The second stitch is no different than the first, but sometimes it helps to see it twice. (I, J, K, L). Repeat this stitch process until you get to the end of the row.

♥ **ROW 2** Working row 2 is no different than row 1. You are just knitting in the other direction, from your left arm to your right. Place the working yarn over your thumb on your left hand and close your fist (M). With your right hand, pull the first stitch from your left arm (N) up and over your left fist (O). Drop the old stitch from your right hand, keeping hold of the working yarn that is in your left hand (P). Put your right hand through the loop in your left hand (Q, R), turning the stitch slightly so that the working yarn is coming from the front leg of the stitch, and tighten (S, T). The second stitch is the same as the first. Repeat this process until you get to the end of the row (U, V, W, X).







OLD SCHOOL COFFEE TABLE

With its hinged lid and storage space this children's desk is the ideal candidate for an upcycled coffee table.

Project by Amanda Russell and Juliet Bawden from R&B Design
(www.randbconsultants.co.uk). Photography by Antonia Attwood

THE HINGED TOP AND SURPRISE STORAGE SPACE MAKE THIS UPCYCLED COFFEE TABLE BOTH FUNCTIONAL AND BEAUTIFUL.

OLD SCHOOL COFFEE TABLE HOW TO...

MATERIALS

- ☐ Child's old school desk
- ☐ Stainblock primer
- ☐ Emulsion paint
- ☐ Wallpaper
- ☐ PVA glue
- ☐ Foam board
- ☐ Water based varnish

EQUIPMENT

- ☐ Craft knife
- ☐ Scissors
- ☐ Glue gun
- ☐ Paintbrushes

♥ **STEP ONE** Sweep the desk with a small brush to get rid of any dust, then wash with a mild soap solution. When it's dry, rub down with sandpaper, before sweeping and then painting with stainblock primer. Paint with a couple of coats of matt emulsion.



♥ **STEP TWO** For the interior partitions, measure and cut lengths of foam board, then stick them in place using a glue gun and paint with emulsion.



♥ Use water to thin the PVA glue to the thickness of single cream and paint onto the reverse of the wallpaper. When the PVA is dry, repeat on the front of the paper.



♥ **STEP FOUR** Leave to dry, then cut shapes from the paper to decoupage. Add a little water to PVA glue and mix to the thickness of double cream. Paint on the reverse of the paper cut outs, then press the paper into place on the desk.



♥ **STEP FIVE** Paint the desk with three coats of water based varnish to finish.



TOP TIP

If you're worried about the desk lid being lifted accidentally causing spills, attach a small latch hook under the front of



COFFEE FILTER WATER LILY

These coffee filter water lilies make beautiful table decorations on top of dyed-green flat coffee filter lily pads.

By Jodi Levine

THERE ARE A FEW STEPS, BUT NONE OF THEM ARE TRICKY, SO ONCE YOU GET THE HANG OF IT YOU CAN MAKE THE LILIES QUICKLY!

COFFEE FILTER WATER LILY HOW TO...

MATERIALS

- ☐ Food colouring
- ☐ Coffee filters
- ☐ White glue
- ☐ Small plate or roll of tape (optional)

EQUIPMENT

- ☐ Scissors
- ☐ Paintbrush and small bowl
- ☐ Pencil (optional)

♥ **STEP ONE** Dip-dye a stack of coffee filters in floral colours, dyeing the centres only, edges only, or solid, and retaining the ruffles. Let them dry completely – about 3 hours or leave them overnight.

♥ **STEP TWO** When they're dry, separate the filters into stacks of three. For one flower you will need three filters dyed in one colour and one filter dyed in a contrasting colour for the flower stamen. Fold a stack in half and then in half twice more (into eighths). Trim the top into a petal shape.



♥ **STEP THREE** Unfold and pull one filter off the stack. Take the remaining stack of two, refold, and trim 6mm off the petal shape. Pull off another filter. Take the remaining filter, refold, and trim another 6mm off the petal shape.

♥ **STEP FOUR** In all three filters, cut a slit along one fold to the centre point. Take the medium-sized filter and cut out one petal. Cut two petals out of the smallest filter.



♥ **STEP FIVE** Take one filter and lightly brush white glue on one of the petals at the slit. Pull the other petal across the slit to overlap onto the glued petal. This will create a cupped shape. Repeat with the remaining two filters. Press your finger into the centre of each cupped filter to make a flat bottom.



♥ **STEP SIX** Lightly brush white glue on the inside centre of the largest filter and press the medium-sized filter onto the glue. Glue the small filter inside the medium-sized filter. Rotate the layers so the petals are staggered. Also, as you glue the top two layers together, place the heavy seam sides opposite each other, so the flower won't tilt over.

♥ **STEP SEVEN** To make the stamen, take the dyed filter in a contrasting colour and cut off a 4cm ruffled strip. Accordion-fold the strip in 5cm folds. Cut halfway into the top of the strip to make a fringe, and then trim the fringes into pointy hairiness. Unfold and twist, rolling tightly at the bottom and brushing glue along the bottom as you go. Twist to secure. Snip off the bottom until the stamen is about 2cm tall. Glue the bottom into the centre of the flower.

♥ **STEP EIGHT** If you want to make the lily pads, dye coffee filters in different shades of green. Let them dry flat. Trim to different sized circles. (Trace circles using a small plate or a roll of tape as a circle template.)

♥ **STEP NINE** Arrange the lily pads on a table, and place the flowers on top of them.



This project is taken from *Paper Goods Projects* by Jodi Levine, photography by Amy Gropp Forbes, published by Potter Craft. Available from www.thegmcgroup.com. RRP £12.99



Reloved
THREE WAYS

Garden mosaics

Mosaics are such an ancient art form that creating them seems to put us in touch with our roots. Here you can complete three different mosaic projects that will transform an ordinary garden into an extraordinary one.

By Becky Paton, photography by Tino Tedaldi

Ivy-leaf hanging pot

We have the most wonderful vine-covered wall at the end of our garden, and this was the true source of inspiration for this mosaic. I

love the subtle greens of the tumbling leaves; and, to capture the subtlety of the natural tones, I chose three key shades for the leaves, then matched them to the colours for the stems. Finally, I used a pale background that helps to make the leaves stand out. When working out a colour scheme, it can be rewarding to look closely at the source of your own inspiration, particularly in the garden – flowers and plants offer wonderful arrangements to copy.

MATERIALS

- ☐ **Frostproof, terracotta, flat-backed wall pot (approximately 23cm high by 20cm across)**
- ☐ **Ceramic and glass tiles: 20 green glass; 20 gold glass; 6 gold leaf; 75 off-white and light yellow ceramic**
- ☐ **PVA glue**
- ☐ **Cement-based adhesive**
- ☐ **Frostproof, waterproof grout**

EQUIPMENT

- ☐ **Pencil and water-resistant pen**
- ☐ **Tile nippers**

♥ **STEP ONE** Transfer your design using the template onto the pot with the pencil. Go over the outline with the water-resistant pen.

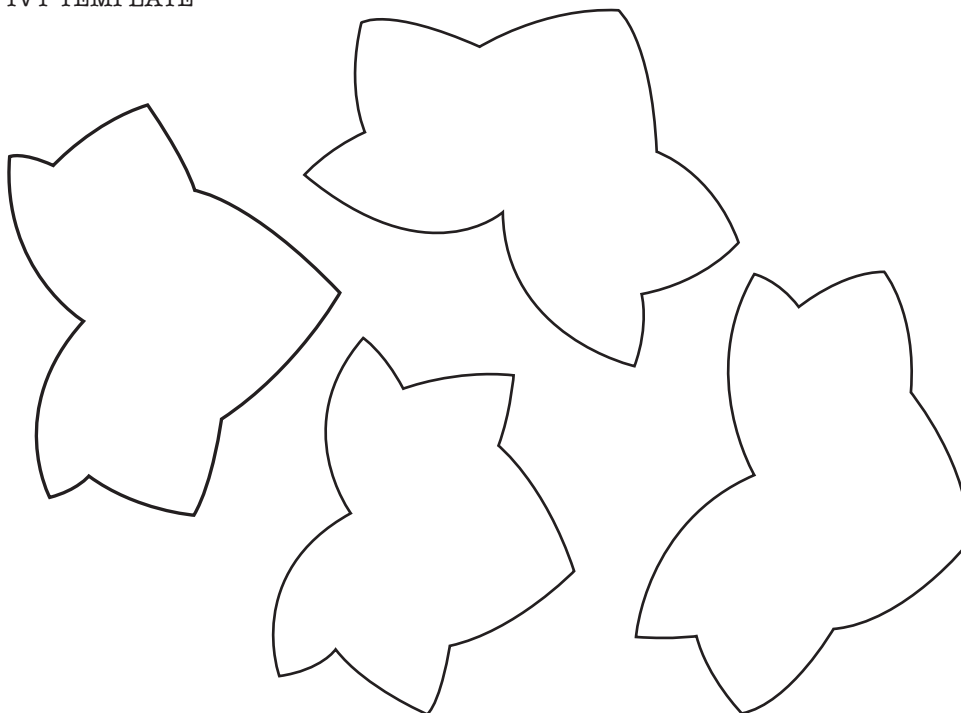
♥ **STEP TWO** Seal the pot inside and out with a mixture of one part PVA to three parts water and allow to dry. This forms a protective layer between the pot and the adhesive, adding strength and protection from the elements.

♥ **STEP THREE** Use the tile nippers to shape the tiles and then stick them down with a cement-based adhesive. As well as being an incredibly strong exterior adhesive, this also holds your tiles in place when working on a curved structure. Allow the adhesive to dry thoroughly before you begin the grouting.

♥ **STEP FOUR** Using a frostproof grout, mixed according to the instructions, rub the mixture into all the gaps between the mosaics going over the same place several times to ensure that all gaps have been filled. Remove the



IVY TEMPLATE



excess and leave for about ten minutes, until you can see it start to dry. I would advise wearing rubber gloves at this point, because grout dries out the skin.

♥ **STEP FIVE** Remove the grout by cleaning off the excess with a dry cloth. Leave to dry for around 10 minutes, then wipe the pot again with a wet cloth. Leave to dry completely, then polish the pot with a clean dry cloth to remove any dust.

ALTERNATIVES

Mosaic pots are a great way to add a season-round splash of colour to small corners of the garden that may need extra interest. Just by adding one or two vibrantly-coloured mosaic pots to an ordinary collection of pots you can add instant chic to a planting arrangement.

When working out a colour scheme for the leaves and background, it can be rewarding to look closely at the source of your own inspiration, particularly in the garden.



1

Recycled concrete planter

A friend recently moved into a new house and inherited a lot of the former occupant's rubbish. One of the pieces ready for throwing out was a worn slab of concrete with eight hollow sections. Instead, to become an ideal planter, it just needed tidying up – and mosaic was the perfect medium. Keep a sharp eye out for other bases for mosaics – what is deemed one person's rubbish can definitely become another's treasure.

MATERIALS

- ☐ Concrete slab
- ☐ 100 glass brown or gold tiles
- ☐ 200 assorted beige and pale pink ceramic tiles
- ☐ PVA glue
- ☐ Exterior-grade wood glue
- ☐ Cement-based adhesive
- ☐ Waterproof grout

EQUIPMENT

- ☐ Tile nippers

♥ **STEP ONE** Clean off any dirt from the surface of the piece and seal with one part PVA to three parts water. Allow to dry.

♥ **STEP TWO** Cut the glass tiles into quarters, leaving three intact. Cut 70 ceramic tiles into quarters, 70 into sixteenths and leave the rest of them whole.

♥ **STEP THREE** Using an exterior-grade wood glue, stick down glass quarters around the top edge of each opening and three whole glass tiles equally down the centre of the planter. Fix whole and quartered ceramic tiles around the edge of the whole piece.

♥ **STEP FOUR** Fill in the rest of the top with rows of ceramic sixteenths. For the sides, use a cement-based adhesive, as this will stop the tiles from slipping. Place a row of whole ceramic tiles around the base, followed by a row of glass quarters, and finally a row of ceramic quarters. Allow the adhesives to dry completely before using a waterproof grout in the usual way.



Keep a sharp eye out for other bases than the concrete block for mosaics – what is deemed one person's rubbish can definitely become another's treasure.



2

Gingham table top

This brightly coloured gingham-effect table top is perfect if you want to revamp an existing piece of garden furniture. With a simple blue-and-white pattern of chequered tiles, this project is ideal for beginners; even the trompe l'oeil details of a summer dragonfly and a lemon slice are simple to create. Although fresh and contemporary, the inspiration for this piece was a type of ancient Roman mosaic known as 'unswept floor mosaics'. The Romans thought food looked so attractive in the aftermath of a great feast that they commissioned mosaics that incorporated scattered food; with trompe l'oeil 'fruit' and even the odd 'chicken leg' motif strewn over the tiles.

MATERIALS

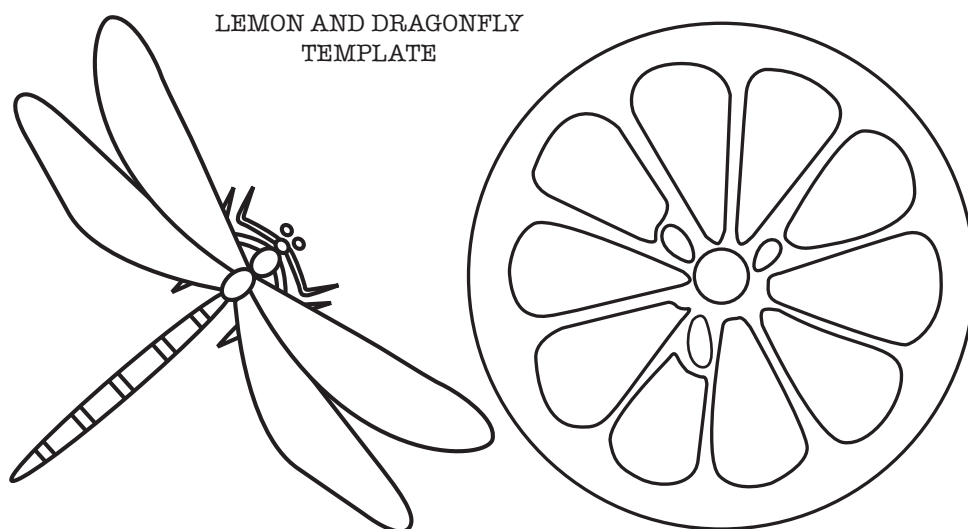
- ☐ **Table for outdoor use**
- ☐ **Ceramic and glass tiles –**
60 mottled brown ceramic;
240 light blue ceramic;
120 off-white ceramic;
120 dark blue ceramic;
5 yellow ceramic;
2 white ceramic;
1 light yellow glass;
2 green glass;
8 pale gray ceramic;
1 black ceramic;
2 off-white glass;
2 black beads
- ☐ **PVA glue**
- ☐ **Exterior wood glue**
- ☐ **Waterproof grout**

- ☐ **EQUIPMENT**
- ☐ **Permanent marker and pencil**
- ☐ **Tile nippers**

♥ **STEP ONE** Using the templates provided, draw the lemon and dragonfly motifs onto the table top with a permanent marker.

♥ **STEP TWO** Prepare the wood for the mosaic using a mixture of one part PVA to three parts water and allow to dry.

♥ **STEP THREE** Cut the mottled brown tiles in half and the light blue, dark blue and off-white tiles into quarters. Place the brown tiles around the outside of the table top, fixed in place with the exterior wood glue. Lay

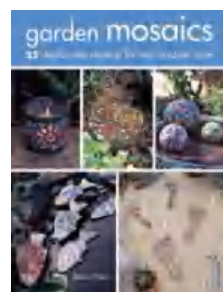


alternate rows of light blue and white down, and light blue and dark blue tiles to create the gingham tablecloth effect, again using wood glue and leaving gaps for any part tiles around the lemon and insect.

♥ **STEP FOUR** To shape the pieces for the lemon slice and dragonfly, draw directly onto the tile with a pencil to help get a precision cut with the tile nippers.

♥ **STEP FIVE** Construct the lemon slice from yellow segments surrounded by a circle of white pieces, and centred with a circular glass tile. When finished, insert the part tiles of the surrounding gingham design.

♥ **STEP SIX** The dragonfly's wings are made up of tiles cut into quarters and quartered again, and the eyes are flat-bottomed gemstones. When the table is completely covered with tiles, allow to dry before using a waterproof grout in the usual way.



These projects are taken from *Garden Mosaics* by Becky Paton, photography by Tino Tedaldi, published by CICO Books. www.cicobooks.co.uk

The Romans thought food looked so attractive in the aftermath of a great feast that they commissioned mosaics that incorporated scattered food.



A white wooden picture frame with a decorative carved top, containing a chalkboard with handwritten text. The frame is set against a patterned background. A metal paperclip is visible on the left side of the frame.

Dr. appt.
3:00

Chalkboard drawer

HOME REFURB

Here's a great way to repurpose an old drawer into a chalkboard. The drawer used here was found at the side of the road and all it takes is a little imagination and some paint to upcycle it into something special.

Project and photography by Susan Stevenson from Homeroad (www.homeroad.net)

MATERIALS

- ☐ An old drawer
- ☐ Chalkboard paint
- ☐ Annie Sloan Chalk Paint, Pure White
- ☐ Old wood
- ☐ Trim moulding
- ☐ Wood glue or nails

EQUIPMENT

- ☐ Paintbrushes
- ☐ Saw

♥ **STEP ONE** First paint the inside of the drawer with chalkboard paint to create your message board. Leave to dry.

♥ **STEP TWO** Turn the drawer on its side. Cut a piece of scrap wood the same length as the top of your drawer. Add a piece of trim moulding to the wood, then attach the wood to the top of the drawer.

♥ **STEP THREE** Paint all bare areas of wood white using Chalk Paint.

♥ **STEP FOUR** Add another piece of moulding to the inside of the drawer as a chalk holder.



TOP TIP

Before deciding on a drawer for this project, check for a protruding handle, which will need to be removed. The drawer front is the base of the chalkboard, so it needs to be flat.

♥ **STEP FIVE** Hang on the wall or sit on a counter top and use to leave quick reminders for your family!







UPCYCLED ARMOIRE

A leftover 1980s armoire needs a new purpose. This outdated heavyweight has many modern uses, if given another chance!

Project and photography by Deanna Zouari from Reclaimed Rapture
(reclaimedrapture.blogspot.com, Instagram: Reclaimed_Rapture,
Facebook: Reclaimed Rapture, Pinterest : Reclaimed Rapture).
Selected photography by Kim Johnson (www.kimjphotography.com)

THIS 1980, STANLEY-BUILT, ONE-HIT-WONDER ARMOIRE WILL SPEND THE NEXT FEW YEARS CARING FOR A SWEET, BABY GIRL.

ARMOIRE HOW TO...

MATERIALS

- ☐ Outdated armoire
- ☐ Eucaboard, cut to size
- ☐ TSP (trisodium phosphate) cleaner
- ☐ 2 colours of Annie Sloan Chalk Paint
- ☐ Annie Sloan Clear Wax
- ☐ Annie Sloan Dark Wax
- ☐ Accent paint colour of choice

EQUIPMENT

- ☐ Quality paintbrushes
- ☐ Waxing brush
- ☐ Cotton cloths
- ☐ 220 grit sandpaper
- ☐ 320 grit sandpaper
- ☐ Stencil of choice
- ☐ Painter's tape

♥ **STEP ONE** Remove the backboard, which has the cut out for a television in it. Measure carefully, as the replacement eucaboard (also called masonry board) has to be a perfect fit.

♥ **STEP TWO** Wipe down the entire piece with TSP, allow to dry thoroughly.

♥ **STEP THREE** The composition of the finish, which is all particle board and veneer, has an ultra smooth and shiny finish. Although I am choosing a dual-colour paint job, I will not be distressing it down to the veneer. This is only distressed down to the base colour, which will be Annie Sloan Chalk Paint in Pure White.

♥ **STEP FOUR** I really want a strong bind with the smooth surface and my white base, so I am not mixing any water with the paint; straight from the can is how this base coat will go on.

♥ **STEP FIVE** In order to create texture on this super smooth surface, the first coat is applied in the opposite direction to the linear surface. On the long, tall sides I brushed horizontally, and on the drawers, vertically. The front doors were painted horizontally as well.

♥ **STEP SIX** On the second coat of Pure White, apply in the opposite direction.

♥ **STEP SEVEN** Now we are ready to use some colour. I chose Antoinette – the absolute best shade of little girl pink!

♥ **STEP EIGHT** Antoinette is applied in the same fashion – the first coat in the opposite linear direction and your second coat in the proper direction. I also added about 10% water to the paint. This stretches your paint, makes it easier to distress and creates a smoother brush mark.

♥ **STEP NINE** Typically, so much paint and coats are not necessary with the Chalk Paint. However, with this piece, I wanted to be certain of a strong bind between the slick original surface and the paint.

♥ **STEP TEN** Ready to add some really cool, chunky paint? Pour about 180-240g pure paint into a small vessel. Cover and place in the refrigerator – yes, refrigerator. Allow your painted piece to cure and rest for three days, while your paint sits in the fridge.

♥ **STEP ELEVEN** Don't forget to paint the new piece of eucaboard you had cut to go on the back. Personally, I don't attach it until the end. I like having the piece open, so I can work through it.

♥ **STEP TWELVE** We love the look of old, layered paint. This is the easiest, fastest way to get that look instantly. One of the tell-tale looks of old paint is a bit of clumpiness in the corners, gobs of paint slapped on all around the hardware, cracks in the paint and last, but not least, imperfect texture. Genuine old painted furniture does not have a perfectly smooth finish, it can feel lumpy and even look chunky. In this next step, we are going to recreate that look.

♥ **STEP THIRTEEN** This step moves a bit fast and is, quite frankly, a bit liberating. There is no system, no right or wrong way. Literally, we are going to slap and glob that paint on. We are intending to be messy.

♥ **STEP FOURTEEN** Remove your paint from the refrigerator and plunge your brush in. Load it up heavy. Lay the paint in heavy into the corners and edges of the doors and hardware. Using a dabbing motion, glob the paint on the corners of the doors and drawers. Choose random places on the piece you wanted to add some dimension and lay the paint on heavy. The paint should be on so thick that it wants to run, but won't because it is cold from being in the fridge. Here is the hard part for 'have to do it perfect' people, leave it be for a few minutes, so it just starts to create a skin. I apply all my paint at once, then step back, breathe, you can do this. I know globbing-up paint seems wrong, but wait. The reward is coming.

♥ **STEP FIFTEEN** With the lightest pressure, as if with a feather, and starting at your first glob, brush over it. The skin will stretch and create an almost crusty look. That is exactly what we want. Moving your brush ever so softly through the paint, wipe it out in the direction you want your texture to appear. Do not over-brush, as you will pull too much of the chunkiness away. Continue working through each of the corners and hardware, leaving behind the thick patches. You do need to work quickly, because as the paint returns to room temperature it will thin back down. You should get all your thick paint work done in 15 minutes. If you need more time, you will need to put your paint back in the fridge to thicken up again. Allow sufficient drying time, at least 24 hours is ideal.

♥ **STEP SIXTEEN** As the thick paint dries, it will crack and shift, creating a look of paint from decades before.

♥ **STEP SEVENTEEN** We are ready to start distressing. Using a 320 grit sandpaper and working in small, circular motions, work throughout the piece. Remember that the sandpaper is your tool. The sandpaper does the work, not your arms or hands. You should not be bearing down on the paper or using strength. Doing this could scratch your paint

or cause the paint to lift, due to the heat you create by rubbing. Be patient, work slow and focused. To rush now will only ruin your incredible paintwork. Using a damp, not wet, cloth will help to keep your paint dust down.

♥ **STEP EIGHTEEN** There's a bit of magic in this step of sanding, because the texture created by layering your paint in different directions and using two colours begins to reveal itself.

♥ **STEP NINETEEN** Be sure to properly finish every single surface. It will burnish to a velvet smooth feel, so you don't want to leave any part feeling sandy. Also note that we do not want to sand down to the original surface, only to the white.

♥ **STEP TWENTY** Wipe down each section as you sand with a damp cloth. Repeat when the entire piece has been sanded.

♥ **STEP TWENTY ONE** When working in the areas that you applied the thick paint, you only want to sand it to a smooth finish, not a flat surface. If you over-sand those areas, you will sand away all the interesting texture you created. Remember, those areas are supposed to look like aged, texturized paint, not new paint.

♥ **STEP TWENTY TWO** On the flat panels of the doors, I stencilled in arrows with gold acrylic paint. I used a 30x30cm stencil and simply repeated it three times on each panel, then framed it out with just the thicker arrow pattern. Always work as neatly as possible, but in this application there is room for error, because we will distress it at the end.



♥ **STEP TWENTY THREE** After all your stencil work is done and your brush and stencil are clean, take another opportunity to run your fingers over the entire piece. If you find any areas that are not velvet smooth, touch them up before waxing.

♥ **STEP TWENTY FOUR** After ample drying time, use a 220 grit sandpaper and, ever so lightly, sand over your stencilled area. The goal is to remove any excess paint from the edges of your pattern and gently distress the paint, but without further distressing the finished paint work under the stencil paint.

♥ **STEP TWENTY FIVE** Apply Annie Sloan Clear Wax to the entire piece, working in small, circular sections. Buff out the wax using only 100% cotton rags. Your wax will buff up to a brilliant sheen.

♥ **STEP TWENTY SIX** Using Annie Sloan Dark Wax and a small, detail paintbrush, here we go getting artsy again! When applying the dark wax, only brush it into corners, crevices, edges and hardware. Using a clean cotton cloth, wipe away excess and buff. The point of this wax application is to add depth, shading and give a bit of aged look. I tend

to brush it on fairly heavy and quickly wipe it away. In those corners, edges and areas that were thickly painted, I push the wax in heavy. I really want to deposit it into all the cracks and such. When wiping it away, use a light, swift touch. When you wipe it away, all those magical nooks and crannies will appear from your thick paint. They may have seemed invisible before, but certainly not now.

♥ **STEP TWENTY SEVEN** When working with the dark wax, a little goes a long way. Use it sparingly. You can always add more, but when applied too thick or left too long sitting on the surface, it may give you more than you wanted. Work in small areas and consider, 'if this were actually old, where would it show age?' The corners, around the hardware, the edges, and so on. Use your wax heavier in those areas if desired.

♥ **STEP TWENTY EIGHT** For design purposes, I added the changing pad, baskets with arrows and other decor items. These types of armoires can be recreated into any need. It could be made into a bar, a tea/coffee/cocoa station, a pantry, laundry room storage – just add whatever design components you need.



Tablecloth hot pads

HOME REFURB

Hot pads are super-easy sewing projects and you can whip up a whole set to cover a table or counter in just an hour or so. These hot pads are also a great way to use larger scraps of fabrics you may have from old cloths and linen.

Project and photography by Ashlee Park from My So Called Crafty Life (www.mysocalledcraftylife.com)

MATERIALS

- ☐ Vintage tablecloth scraps
- ☐ Large scraps of cotton fabric
- ☐ Batting
- ☐ Heat resistant batting
- ☐ Basting spray
- ☐ Ribbon or trim

EQUIPMENT

- ☐ Rotary cutter and self healing mat
- ☐ Quilting ruler
- ☐ Marking pen
- ☐ Iron
- ☐ Sewing machine and thread

♥ **STEP ONE** First gather all your supplies. Cut a front and back fabric piece to 23cm square. Cut a piece of batting and a piece of heat resistant batting to 20.5cm square.

♥ **STEP TWO** Spray both the batting pieces with basting spray on one side.

♥ **STEP THREE** Centre the batting pieces onto the wrong sides of the front piece and the back fabric piece, basting spray or sticky side down. Smooth out and iron.

♥ **STEP FOUR** Cut a piece of ribbon or trim to 10cm or so. Fold the ribbon and stack the ends at the bottom to make a loop.

♥ **STEP FIVE** Now sandwich your loop in between the right sides of the front and back pieces in one corner. Lay the loop so it is towards the centre and the ends are in the seam allowance area. You also want the right side of the ribbon to be facing the right side of the front fabric piece.

♥ **STEP SIX** Pin the layers together. Place a pin where your loop is to keep it in place.

♥ **STEP SEVEN** Stitch all the way around the square with a 1.25cm seam allowance, leaving 4-5cm open at the bottom for turning. Clip the corners.

♥ **STEP EIGHT** Turn the fabric right side out and iron it.

♥ **STEP NINE** Top stitch about 3-5mm away from the edge all the way around.

♥ **STEP TEN** You can leave the pot holder with just the edges stitched or you can top stitch a little pattern on the top to quilt it. I stitched across mine diagonally to form an X on each pot holder. Finish off your hot pad by snipping any excess threads and giving it a good iron.

TOP TIP

As you'll be using hot pads mostly with hot plates and serving dishes, why not use a fabric you have enough of to make a set of matching napkins?







BARNWOOD STYLE SIDEBOARD

Take some old kitchen cabinets, discarded from a renovation project, and turn them into an absolutely stunning rustic sideboard.

Project and photography by Katie Nathey from Mountain Modern Life (mountainmodernlife.com)



I'M NOW A FAN OF RE-STAINING WOOD AFTER WHITEWASHING OVER STAIN. WE USED THIS TECHNIQUE ON OUR COFFEE TABLES.

BARNWOOD STYLE SIDEBOARD HOW TO...

MATERIALS

- ❑ Old kitchen units
- ❑ 1x3 (about 19x64mm) wood boards
- ❑ Spray paint and spray grip
- ❑ Stain
- ❑ Decorative carriage house strap hinges
- ❑ Mission style pulls

EQUIPMENT

- ❑ Measuring tape
- ❑ Pencil
- ❑ Kreg jig
- ❑ Compound mitre saw
- ❑ Nail gun
- ❑ Jig saw and blades

♥ **STEP ONE** The first thing we did was build the wood tops for the cabinets, which was just some 1x3s that were kreg-jigged together. At the time I really wanted the wood to be natural, yet rustic, so I picked out the straightest boards we could find that had the most character.

♥ **STEP TWO** I went back and forth trying to decide if we should attach the two cabinets together and make one long top, or keep them separated. In the end, I decided to keep them separate in case I ever want to move them around into different spaces.

♥ **STEP THREE** We then attached the wood-plank tops to the cabinets using a nail gun.

♥ **STEP FOUR** I was a little impatient and we probably should have done this *after* I re-painted the cabinets. Oops. I think it's because I thought I could clean the cabinet bases up a bit, but then decided it would be best to go ahead and give them a fresh coat of paint.

♥ **STEP FIVE** I covered the wood top by taping down freezer paper and then lightly sanded down the base. Afterwards I spray painted the base of the cabinets with White Appliance

Epoxy Spray Paint. I had never used it before and was a little nervous, but was inspired to give it a try after coming across a beautiful dresser makeover from Homey Oh My. It worked great and turned out really well!



THE BARNWOOD-STYLE CABINET DOORS

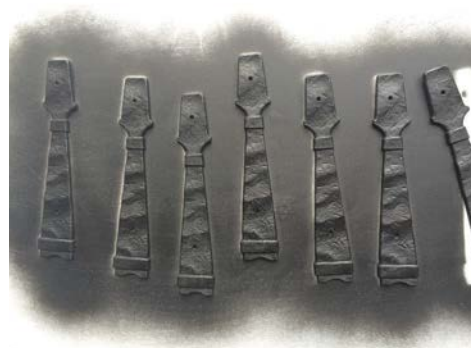
♥ **STEP SIX** We made super simple cabinet doors using 1x3 boards to give the cabinet a rustic feel. A 'Z' barn-door style design was added to the front and attached using glue and the nail gun.



♥ **STEP SEVEN** To be honest, once the doors were finished I realized that the 'natural' wood look wasn't working out quite as I had planned, so I concocted a grey-ish weathered stain using a few random stains we had (like sun-bleached and weathered grey) and then whitewashed over the stain afterwards.

♥ **STEP EIGHT** I knew I wanted to add hardware, but hadn't committed to anything yet and then a happy accident occurred. I came across some old decorative carriage house hinges that were perfect! What's funny is my sister-in-law had sent these to me a year prior and I had no idea what they were, but I had made Christmas ornaments out of them because I thought they were cool.

♥ **STEP NINE** As it turns out, some of the hinges had been spray painted with gold glitter, so I had to spray paint them all black. Once they were dry, we nailed them to the new cabinet doors.



♥ **STEP TEN** The doors were then attached to the cabinets with hinges and we were done! Or so I thought. I never was totally sold on the grey/whitewash stain, and that's probably the reason I never sealed the wood either.

♥ **STEP ELEVEN** I decided to test going over the whitewash stain with a darker stain (provincial), and the outcome was the perfectly-imperfect rustic brown that I loved! So, of course, I had to re-stain the wood, but in the end I think it was absolutely worth it.

♥ **STEP TWELVE** We also recently added some gorgeous pulls to the doors thanks to the folks at Hayneedle. We picked up some to use on a custom RV furniture piece we plan to build, but since we had extra I decided to add them onto this piece as well. They add the perfect finishing touch.



Patchwork nursery chair

A 1950s boudoir chair was looking dated, still covered in a dreary fabric, so this masterclass shows you how to take such relics and turn it into a bright, modern and comfortable chair to grace your home.

By Vicky Grubb

Patchwork nursery chair

If you are looking for a small piece of furniture for a bedroom or playroom, these vintage 1950s boudoir chairs are the perfect starter project. The frames are solid wood and well built, plus the round base will usually be constructed with a spring mesh unit, so you don't need to worry about attaching springs yourself. I've used a yummy 1960s vintage curtain for the main seat and some new cotton-based fabric for the arms and back. Detailed with single piping and chrome decorative tacks.

MATERIALS

- ☐ Upholstery weight fabric, 3mL x 140cmW
- ☐ Fire-retardant calico, 150cm square
- ☐ 340g hessian (burlap), 100cm square
- ☐ Platform cloth, 100cm square
- ☐ 56g polyester wadding (batting), 8mL x 67cmW
- ☐ 2.5cm grey foam, two sheets measuring 100cm square
- ☐ 1.25cm blue foam, one sheet measuring 100cm square
- ☐ Size 6mm, 8mm and 10mm staples, one box each
- ☐ Jute webbing, 6m
- ☐ Medium piping cord, 3m
- ☐ Laid cord, 2m
- ☐ Back tack tape (cardboard tack strip), 150cm
- ☐ Upholstery thread
- ☐ Carpet thread, 4m
- ☐ Cord twine no.4, 4m
- ☐ 16i tacks, 25g
- ☐ Silver decorative tacks, 50
- ☐ Spray glue
- ☐ Wood filler (optional)

EQUIPMENT

- ☐ Basic tool kit
- ☐ Basic health and safety kit
- ☐



MEASURING UP

♥ **STEP ONE** Before you begin to strip down the chair, measure it. This will allow you to determine how much fabric you will need to buy for your project. If you were using a plain fabric you would need 2.25m. However, as I used three different fabrics for a patchwork effect, more fabric was required.

STRIPPING DOWN

♥ **STEP ONE** Start by removing the platform cloth from the bottom of the chair with either a tack or staple remover and mallet, pulling out any staples left behind with some pliers. Next, take the outside back panel and outside arm panels off. Next take off the seat top, inside arms and inside back, removing and disposing of all fabric, stuffing and hessian as you go.

REPAIRS

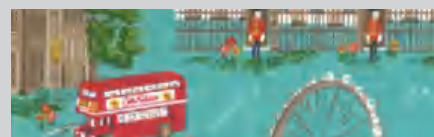
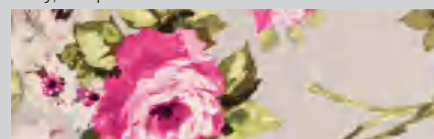
♥ **STEP ONE** Every piece of furniture will vary in how much cosmetic and structural repair work is needed to get it back into shape. Often, it isn't until you have stripped the chair back to its frame that you can accurately identify any structural problems, but if there are any little wobbles, not to worry, most

things can be sorted with a bit of wood glue and a G-clamp.

Any deep holes left in the framework caused by removing the tacks, can be filled using wood filler made using a mixture of wood glue and sawdust to fill the holes.

FABRIC FOCUS

Choose a floral pattern for a perfect fit in a bedroom corner, try a London scene for a little boy's room or opt for an abstract cotton print in navy, turquoise and black.



The draylon has been removed and the arms have been re-shaped. This bright playful and sturdy chair will be perfect for a corner in a playroom.

RE-ASSEMBLE SEAT BASE

♥ **STEP ONE** Secure the movement in the seat by zigzagging some laid cord around the front section of the spring mesh unit (between the chair arms). Measure this section and double it; this is the length of laid cord you will need. Partly hammer in the 16i tacks so that they are about halfway in and approximately 10-15cm apart around the front section of the chair frame.

♥ **STEP TWO** Starting from the first tack on the left, wrap the laid cord around it, leaving about 10cm length loose on one end. With the longer end, feed the cord through the front edge of the spring mesh unit and back down, pulling the laid cord taut, but not so hard that it pulls the spring mesh unit forward. Wrap the cord around the next tack and repeat this all the way around the front of the seat, hammering down the tacks as you go. Finish by tying the two loose ends to the nearest spring using a cow hitch. Trim any excess laid cord (A).

♥ **STEP THREE** Measure across and down the sides of the spring mesh unit to the wooden frame. Add a 3cm turning allowance to each side and cut the hessian to the measured size. Pull the hessian taut over the unit, turning the edges back on themselves to avoid fraying, and start to staple into position around the top edge of the frame using 10mm staples.

♥ **STEP FOUR** Start by stapling the mid points and leave the areas around the legs and arms until last. You will have to put pleats into the hessian as it falls around the circular shape

to get a tight fit. Make some cuts around the arms of the chair and staple down.

♥ **STEP FIVE** Use twine to blanket stitch all the way around the top of the spring mesh unit to secure the hessian in place (B).

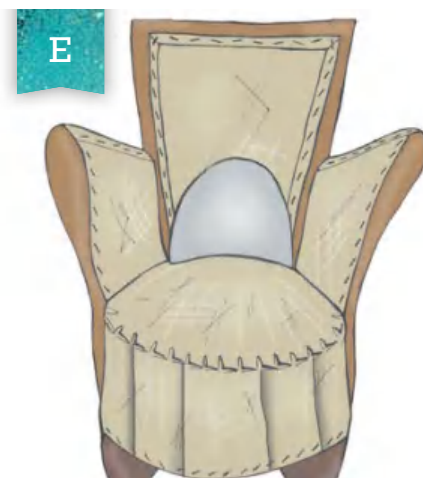
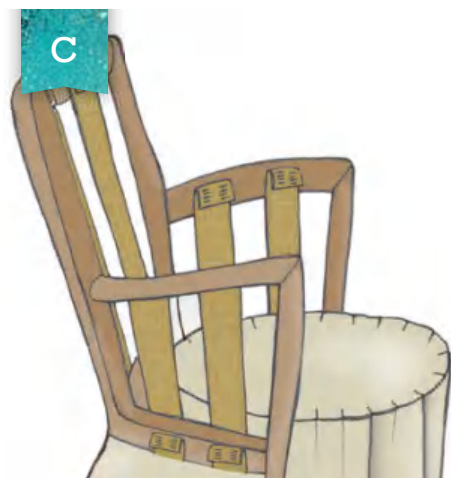
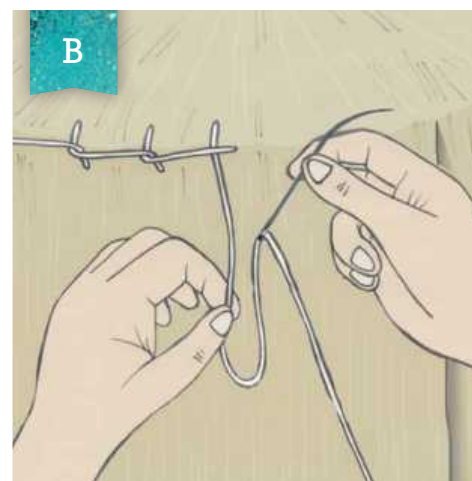
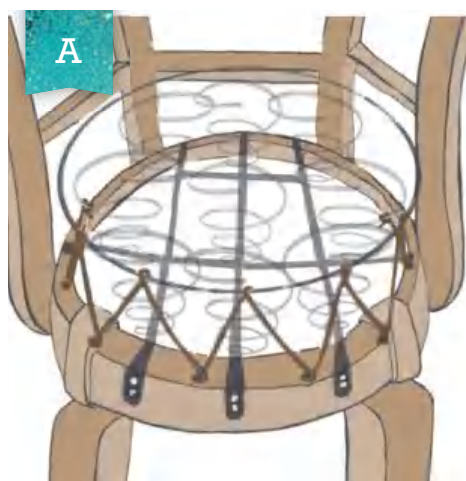
INSIDE BACK AND INSIDE ARMS

♥ **STEP SIX** Start by adding strips of webbing to the inside of the frame. This chair used two pieces of webbing on the inside back and two on each arm. If your frame is wider, you may need more. Using a web stretcher to attach the webbing to the inside of the frame, attach the webbing to the back and arm rail (C).

♥ **STEP SEVEN** Cut three pieces of hessian to fit the inside back and each of the inside arms. Add a 3cm turning allowance to your measurements. Take the inside back piece and fold the hessian edges inwards by the turning allowance; using 8mm staples,

start stapling the hessian to the inside back frame, working outwards from the middle and leaving the bottom edge unstapled. Now staple hessian pieces to the inside arms, again starting from the middle, but on this occasion leave both the back edge and the bottom edge unstapled. Take the unstapled edges underneath the arm and back rails and use skewers to pin them out of the way for now (D).

♥ **STEP EIGHT** Cut a lumbar support from 1.25cm foam. This should be a half-moon shape measuring the width of the inside back and about 30cm high. To attach, spray-glue the back of the foam and place at the base of the hessian, just above the seat (E).



Patchwork nursery chair (cont)

♥ **STEP NINE** Make a template of the inside back panel of your chair and use it to cut a piece of 2.5cm foam. Attach the foam in place along the front edges of the frame using spray glue, then staple with 10mm staples (F). Repeat this process with a layer of 1.25cm foam to establish the desired thickness of the inside back.

♥ **STEP TEN** Cover the foam with two layers of polyester wadding, making sure it doesn't creep over the back edges of the frame. At the corners, pinch the wadding to pull out any excess bulkiness.

♥ **STEP ELEVEN** Measure over the foam to the outside edges and to the bottom edge of the frame and cut a piece of calico to fit. Attach the calico using 6mm staples to the outside frame. Attach two or three staples to the mid points of the top and sides and staple towards the corners, keeping the calico taut as you go. You will need to make some cuts around the arm rails and bed sheet pleats at the top corners (G).

♥ **STEP TWELVE** Make a template of the inside arms and cut two 2.5cm foam pieces to fit. The foam should come to the edge of the frame, but not across the front edge of the arm. Use spray glue to attach and reinforce with size 10mm staples around the edge of the frame (H).

♥ **STEP THIRTEEN** Add two layers of polyester wadding to the arms. Take the polyester wadding all the way across the front edge of the arm (where there is no foam) and rip it off around the edge of the frame.

♥ **STEP FOURTEEN** Measure the inside arms, taking the tape measure from the top outside edge of the frame all the way to the bottom outside edge of the frame, and for the width,

from the back all the way across the front of the arm panel. Cut two pieces of calico and use 6mm staples to attach in place, making the necessary cuts in the calico around the frame and leaving the back edge and bottom edge unstapled. Take the calico under the bars and pin as you did with the hessian.

SEAT TOP AND FRONT

♥ **STEP FIFTEEN** Make a template of the top of the seat to cut your foam to size. Use two layers of 2.5cm foam, cutting one layer to the template and another roughly half that size. Spray the smaller piece of foam with glue and place it in the middle of the seat. Spray the larger piece of foam and cover the smaller piece – doing this creates a nice dome effect. For the panel at the seat front, cut and staple one layer of 1.25cm foam (I).

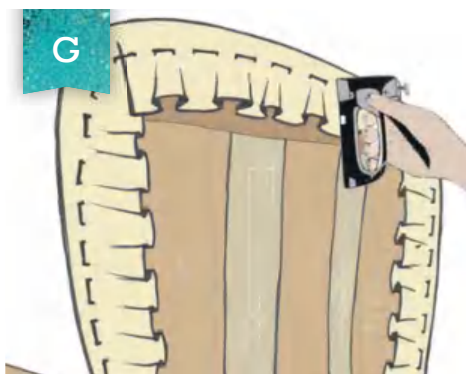
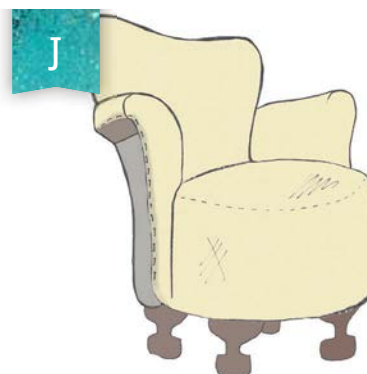
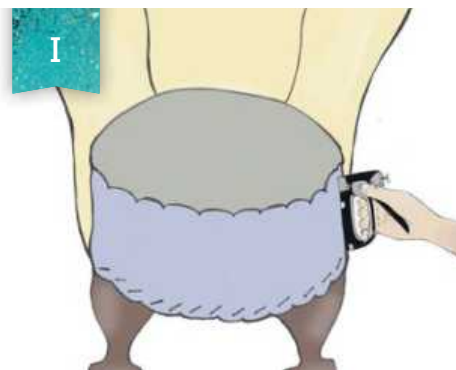
♥ **STEP SIXTEEN** Cut and add two layers of polyester wadding over the seat top and the front edge. Wadding does not have to be added to the back or sides of the seat as these will be enclosed by the arms and inside back of the chair.

♥ **STEP SEVENTEEN** Add calico to the seat by sewing a slip cover. This reduces the need to pleat the calico around the seat base. Measure the seat top, taking the tape measure to the outside edges and under the frame. Measure for a separate piece of calico across the front panel to the underside. Mark the seat top calico around the front edge with a pencil to show the curve and pin the front panel to it, leaving a 1.5cm seam allowance. Machine stitch using straight stitch.

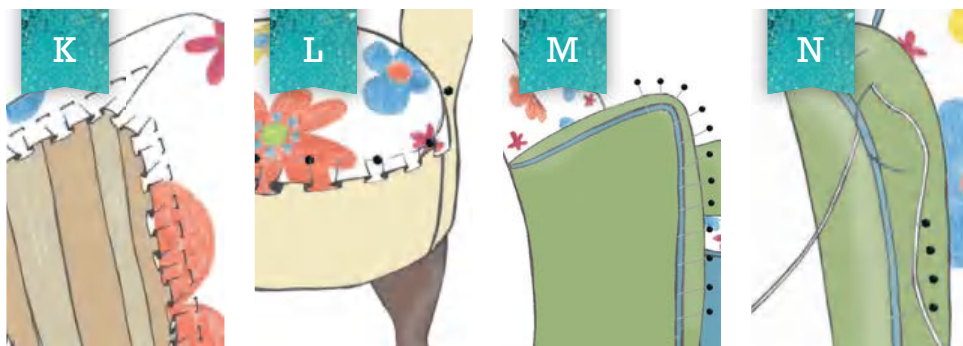
♥ **STEP EIGHTEEN** Attach the calico slip cover using 8mm staples. The calico will be attached under the arm and back rails at the back, and to the underside of the frame at

the front and along the arm fronts. Start by adding a couple of staples to the middle of each section of the chair. You will also need to make cuts around the frame at the front and back of the seat. Then trim off any excess calico (J).

♥ **STEP NINETEEN** Add another layer of polyester wadding over the calico on the seat, arms and inside back of the chair.



As well as re-upholstering the chair, tired legs can be sanded down and re-varnished or oiled to give them an extra lease of life.



ADDING FABRIC

♥ **STEP TWENTY** Starting with the inside back, take your chosen upholstery fabric and spend some time working out where you want the pattern to fall before cutting. Place the fabric over the inside back of the chair and pin around the frame edge to create a cut line, making sure to leave the usual turning allowance, then cut the fabric using your cutting plan as a guide.

♥ **STEP TWENTY ONE** Staple the inside back fabric to the outside part of the frame top and sides and leave the bottom edge loose (as with the calico and the hessian). Cut release cuts around the arms as you staple down the frame, but leave the top corners until last, then fold neatly with a bed sheet pleat and staple into position (K).

♥ **STEP TWENTY TWO** Similar to the calico, the seat is sewn separately, but with the addition of single piping. You want the seat fabric to match the line of the pattern flowing down the chair from the inside back, so pop the fabric onto the seat top and mark the mid pattern point with a pin. Measure the seat top and sides, as with the calico, and the front panel as a separate piece, and cut the fabric. This time, pin a line around the front seat curve and on the reverse of the fabric draw a sewing line with chalk or a pencil (L).

♥ **STEP TWENTY THREE** Make single piping and attach it by sewing it to the top of the front seat panel. Make some release cuts every 1cm along the piping selvedge.

♥ **STEP TWENTY FOUR** Using the chalked line on the seat top fabric as a guide, pin the front panel, wrong side, to the seat top, wrong side. Machine stitch using straight stitch and a piping foot. Turn the seat fabric the right way and attach to the frame using 10mm staples,

as with the calico, making the necessary cuts around the frame, including the front legs.

♥ **STEP TWENTY FIVE** Measure and cut the fabric to fit the inside arms. As with the calico, the arm fabric is attached to the outside of the frame. Start by stapling the middle top edge, but this time staple the bottom edge to the frame. Make the necessary cuts needed around the frame and work your way up to the arm corner. Make a bed sheet pleat and then attach to the back of the arm.

♥ **STEP TWENTY SIX** Once all the fabric on the inside of the chair is attached, it's time to attend to the layers that you pinned up out of the way. Remove the skewers and staple each layer down, one by one, using 10mm staples. Trim off any excess fabric.

THE FINISHING TOUCHES

♥ **STEP TWENTY SEVEN** Add a line of decorative tacks to the fabric around the legs at the front of the chair. Fold the fabric under and pop individual tacks close to each other with a magnetic tack hammer.

♥ **STEP TWENTY EIGHT** Now make some single piping to attach to the top edge of each of the arms and the outside back. To attach the piping to the frame, start by folding the excess under the bottom of the chair frame, then work your way up along the outside edge of the arm stapling 10mm staples into the piping selvedge as you go. At the corner, make a release cut to avoid puckering, then carry on to the end, snipping off any excess. Repeat for the other arm and for the outside back edge. The outside back piping should finish at the arm top.

♥ **STEP TWENTY NINE** Next, cut some calico to fit the outside sections of the arms and back.

The calico should fit into the frame section and be attached using 8mm staples all the way around.

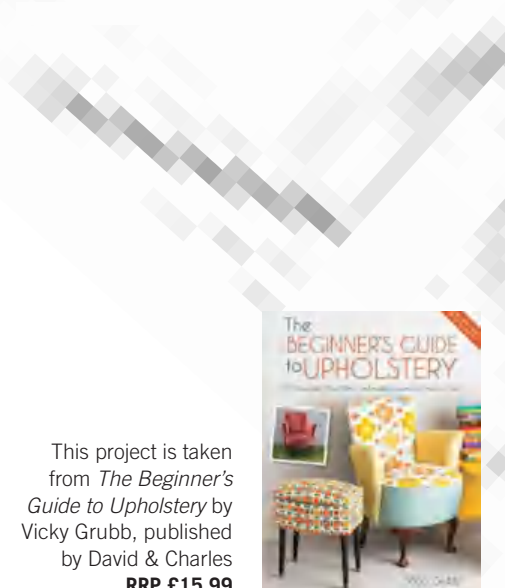
♥ **STEP THIRTY** Measure and cut the fabric for the outside arms and outside back panel, making sure you have a turning allowance around each edge.

♥ **STEP THIRTY ONE** Start by attaching the outside arm fabric. At the top edge of the fabric add a length of back tack tape to the reverse along the piping edge, and staple in using 10mm staples. Add a piece of wadding to cover the calico and pull the fabric taut back over the wadding and calico to attach to the underside and outside back edge of the chair using 10mm staples. Pin the fabric along the piping line at the front edge using dress pins (M). Repeat this process for the other arm.

♥ **STEP THIRTY TWO** To attach the outside back fabric, use back tack tape along the top edge as before, add a layer of wadding and fold the fabric back over, attaching it to the underside of the frame. Fold down the sides, first down the piping then in a straight line to the bottom.

♥ **STEP THIRTY THREE** Sew all the pinned edges together.

♥ **STEP THIRTY FOUR** Check the fit, then staple to the bottom of the frame to hide all of the loose threads. Cut around the



This project is taken from *The Beginner's Guide to Upholstery* by Vicky Grubb, published by David & Charles
RRP £15.99



IN CONVERSATION WITH... Tim Gould

There are no rules that say upcycling or design have to be serious, and through his Objectables brand Tim is on a mission to bring bad puns to the upcycling world...

There are times in any creative discipline when the serious needs puncturing with a barb of fun, wit or just plain silly. Tim Gould and his Objectables name is doing his bit to make us smile...

♥ When did you first start painting furniture?

I started painting furniture mid-2013, mainly as a reaction to being told by a man in a junk shop that he now painted all his furniture to bring the character out. Being a facetious git, I wondered what would happen if a piece of old furniture was really able to express its character. I decided to have a go and see for myself.

♥ How did you discover Annie Sloan's Chalk Paint™ range?

I heard of Chalk Paint through my work designing and building sets and I turned to Annie's *Quick and Easy Paint Transformations* book to help me translate my ideas when I first started.

♥ How would you describe your style?

I really don't know. I tend to say "I paint furniture" when asked. I suppose my use of typography and my humour really typifies my work. I am using more colour at the moment.

♥ Where do you source your furniture?

I source my furniture from car boots, one

particular second hand shop and the odd online purchase.

♥ How do you decide how to transform each piece of furniture?

When I am working on a big piece I just have to sit and look at it for a while and sometimes an idea doesn't come, so the piece will just get stacked up in the workshop. I try to think of the voice of the furniture and what kind of emotions it might be displaying/suffering from. Sometimes I will buy something because I get an idea straight away, but just as often I just like the style and know I will get an idea at some point. When an idea comes, I will draw some sketches out and see if it's going to suit. I try to bring some graphic or illustration to the design and mostly this comes after the text and will respond to the text, to the feel of the piece or both.

♥ Why did you choose the name Objectables?

The name came from my sickness for puns and word play. The whole idea to begin with was based on the voice of an object, this married with the fact that most of the voices I



was creating for the pieces were fairly objectionable. This led me to Objectables. I loved it because it just sounds like a real word, but really describes my work. I also design and publish greetings cards, mugs and tea towels under the same name.

♥ **What appeals to you most about using typography and pattern in your designs?**

It's just a style I have settled upon. I don't really want to just paint something grey, and the typography is a key part of my impetus for doing the work in the first place. Having said that, there is one piece of work coming up in the Painters in Residence programme that is ostensibly just pattern, but there is a little typography hidden in there too.

♥ **How do you create your stencils?**

I create my stencils by designing them on *Illustrator* and then sending them to my vinyl cutter. I have a fairly clunky 600mm wide format one, which causes me a fair amount of hair loss, but it can get some good effects. I am sure that I would have more success in some projects using different methods like screen printing, but this usually gets the right results. It can be incredibly time consuming though and to get a really tight image you do have to be fairly careful. Due to its thickness and quick drying time, Annie Sloan Chalk Paints are brilliant for stencils though, and I have had very few bleed problems with it.

♥ **What are your favourite upcycling techniques to use?**

I really enjoy gilding, but can't say I have any real talent at it yet.

♥ **What else do you like to upcycle apart from pieces of furniture?**

As well as furniture I also work a lot on boxes and trunks. These pieces tend to be a bit more pithy in their content and style. I have done a few boxes, which promise joy or sentiment through the message on the lid, but when you open them up they just reveal disappointment or despondency, it's a bit like me really.

♥ **What's your essential upcycling technique?**

Mmmm. Got to be stencilling really.

♥ **How did you become involved with the Painters in Residence programme?**

They contacted me and asked me if I wanted to get involved, I said yes. Not a lot more complicated than that.

♥ **How did you decide what projects to do?**

I felt for these projects I had to push myself and also to see if I could use the paints in a different way to how they seemed to be used in other projects I had seen. I wanted to represent my style as it was, but I felt I could

really experiment as well, so I looked for some challenges when choosing projects.

♥ **What's next for you?**

My wife and I are planning to open a shop/workshop sometime next year, but we are still in the planning stages. I will be launching some new card ranges at Top Drawer in January, so I am pretty focused on silly drawings and idiotic puns at the moment.

For details visit Tim's website at www.objectables.co.uk



Patchwork drawers



An exciting way to upcycle a tired piece of furniture is to use random pieces of fabric as a patchwork for drawer or door fronts. Not only does it give the piece a striking new look, it adds an enticing aspect of texture and feel.

Project and photography by Jeanette Sultan from Shabbyshock (www.facebook.com/shabbyshock)

MATERIALS

- ☐ **Sturdy drawers or cabinet**
- ☐ **Colourful fabric pieces**
- ☐ **Wood filler** (if required)
- ☐ **PVA glue**
- ☐ **Polyurethane varnish**
- ☐ **Water based primer** (white)
- ☐ **Water based paint, your colour choice**

EQUIPMENT

- ☐ **Metal cutting ruler**
- ☐ **Rotary cutter and cutting mat**
- ☐ **Rough and smooth sandpaper**
- ☐ **Paintbrushes or a small roller**
- ☐ **Scissors**
- ☐ **Iron**
- ☐ **Cotton hankie**
- ☐ **Damp cloth/baby wipes**
- ☐ **Tweezers**
- ☐ **Pencil**

♥ **STEP ONE** Wash the furniture with warm water with a little washing-up liquid in. Dry. Remove the handles. Number the drawers.

♥ **STEP TWO** Fill obvious holes or chips with wood filler. Sand the piece all over. Use a rough sandpaper on areas that will be covered by fabric. Use circular motions, as this will provide a good surface for the fabric to stick to. On areas that are going to be painted, sand gently in the direction of the wood using a fine sandpaper. Once completed, wipe with a damp cloth.

♥ **STEP THREE** Paint the entire piece, inside and out, with a white water-based wood primer, using a brush or small roller. Normally two coats suffice, but if you are using a dark piece it may require up to four.

♥ **STEP FOUR** Using the coloured paint, coat

the back, insides and any areas that won't be covered in fabric. Two coats should suffice. Once dry, cover in two coats of varnish.

♥ **STEP FIVE** Select some fabric – old clothing, bedding, tableware, tea towels, fat quarters, cushion covers and so on. I find 'busy' fabrics in bright colours are the most effective. If you are a beginner, I would suggest you stick to a theme – it could be florals or graphics.

♥ **STEP SIX** Using scissors, roughly cut your material into 15cm squares. Try and centralise any patterns and balance colours.

♥ **STEP SEVEN** Using the lines on your cutting mat for guidance, place the metal ruler on top of the fabric and firmly slice through the fabric with the rotary cutter. You can choose to cut squares, rectangles, long narrow bits etc. I'd suggest beginners stick to a simple square. It's essential you use these tools for cutting, as you need a clean, sharp edge, because otherwise the fabric will fray.

♥ **STEP EIGHT** Gently iron your fabric. If you get loose ends or fraying, trim with scissors and cover delicate fabric with a cotton hankie.

♥ **STEP NINE** Lay the fabric on the furniture, one bit at a time, and mark around it with the pencil, adding 1cm. Brush PVA glue onto the furniture, following the pencil markings. Lay the fabric on top of the glue and, starting in the middle, gently sweep outwards with your ring finger to remove any air bubbles. Use a damp cloth or baby wipe to remove any excess glue. If any threads fray, gently pick them off using tweezers. Repeat this step until the whole piece is covered. As you get to the edges you will have to cut the fabric to size, which is straightforward – measure the space you need to fill and use the markings on the cutting mat to cut it to size.

♥ **STEP TEN** Once everything is dry, replace all the handles and reassemble the drawers.

TOP TIP

If you want to glue on delicate fabrics such as chiffon, you will need to do it in two stages. First glue on a plain cotton patch, as in Step 9, let it dry thoroughly and then put the PVA glue directly onto the cotton fabric and lay the delicate material on top. I do this for all thin and transparent materials.





HOME REFURB

PORTRAIT PILLOWS

These photo pillows are a great way to celebrate the people and places we love and want to be reminded of often.

By Stephen Fraser, Judi Ketteler and Becka Rahn,
photography by Jenny Hallengren

THESE PILLOWS ARE A FANTASTIC GIFT TO MARK AN OCCASION AND ACT AS A WARM REMINDER TO THE RECIPIENT OF GOOD TIMES.

PORTRAIT PILLOWS HOW TO...

MATERIALS

- ☐ **One or more high-quality photos**
- ☐ **90cm of twill, faux suede, canvas, or sateen** (we used twill – this will be provided by Spoonflower)
- ☐ **Backing fabric, 50cm per pillow**
- ☐ **Pillow form(s), either 40.5x40.5cm or 40.5x50cm**
- ☐ **A small amount of polyfill or other stuffing** (optional)

EQUIPMENT

- ☐ **Basic photo-editing software**
- ☐ **Basic sewing tools**
- ☐ **Rotary cutter**
- ☐ **Self-healing cutting mat and acrylic quilting ruler**

DESIGNING THE FABRIC

♥ **STEP ONE** This project is based on pillow forms that are 40.5x40.5cm or 40.5x50cm. To allow for trimming and a seam allowance, add 2.5cm to each side, so that your photos will need to be a total of 46x46cm or 46x56cm to fit one of the pillow forms made in this project.

♥ **STEP TWO** For a square pillow, first crop the photo to a square, then resize: 18in (46cm) x 150 ppi (pixels per inch) = 2700 pixels.

♥ **STEP THREE** For a rectangular pillow, first crop your image to a 5:4 ratio rectangle. (This means that the length of the sides will have a relationship of 5 units wide to 4 units high. When you select the crop tool, there is often a panel with options you can set to choose specific sizes or ratios to crop. To crop at a 5:4 ratio, look for a tool called 'Constrain Proportions' or 'Fixed Ratio' and choose 5:4.) After cropping, resize the image to 3300x2700 pixels and save the image.

♥ **STEP FOUR** Create a new canvas in your image-editing program that is 91cm of your chosen fabric width; for example, these pillows are made with twill, so the canvas is 147x91cm or 8700x5400 pixels. Place or insert each edited photo into the canvas; you should be able to fit 4-6 pillow covers on 90cm of fabric, depending on the pillow size and the fabric width. The seam allowance is included in the design, so you can place them right next to each other.

♥ **STEP FIVE** Save the file and upload it to Spoonflower (www.spoonflower.com). Choose a centred repeat. Order your printed fabric.

MAKING THE PILLOWS

♥ **STEP SIX** Wash, dry and press your printed and backing fabrics.

♥ **STEP SEVEN** The pillow fronts were printed slightly oversized to allow for fabric shrinkage, so trim them to 43x43cm for a square pillow or 43x53.3cm for a rectangular one, which is the finished size plus 1.2cm seam allowance.

♥ **STEP EIGHT** For the backing, you will need two rectangles of your backing fabric that are the same width as the pillow front. To calculate the height of each backing piece, divide the overall height in half and add 12cm. So, for the square pillow you need two rectangles 43x34.3cm; for the rectangle pillow you need two rectangles 53.3x34.3cm. Cut the appropriate pieces for the pillow(s) you are making.

♥ **STEP NINE** Turn under 1.2cm on one long side of each rectangle of backing fabric. Press towards the wrong side of the fabric. Then fold another 2.5cm to the inside, so you have a deeper hem, and press. Stitch close to the folded edge. Repeat for the second backing piece.

♥ **STEP TEN** Lay your pillow front face up on a table in front of you. Place a backing piece with right side facing down, aligning the raw edges of the backing piece and pillow front along their top edges, hemmed edge towards the centre. Place the second backing piece to align with the bottom edge of the pillow, with the hemmed edges of the backing pieces overlapping in the centre. Pin.

♥ **STEP ELEVEN** Stitch around all four sides of the pillow using a 1.2cm seam allowance. Clip the corners, turn right side out, and press. Insert your pillow form. If your pillow corners look a little limp, you can add a little stuffing into the corners to plump them out.

♥ **STEP TWELVE** For the suede version of these pillows, we really wanted to make the back in the same fabric as the front of the pillows, but in a solid colour. A really easy way to make a match is to use the Eyedropper and Paint Bucket tools. Just choose a colour from the pillow front and then make a solid coloured rectangle in the size you need to make the pillow back. Place this new rectangle into the blank canvas with your photos and print them all together.



This project is taken from *The Spoonflower Handbook* by Stephen Fraser, Judi Ketteler and Becka Rahn, photography by Jenny Hallengren, published by STC Craft/A Melanie Falick Book. RRP £16.99

SINGLE VARIATION

If you prefer to make a single pillow, you can fit either the square or rectangular version on a fat quarter of twill. Resize the photos as described in Steps 1-3, and create the canvas to be 73.7x46cm (4350x2700 pixels) as in Step 4. Choose a centred repeat as in Step 5. Follow Steps 6-11 to make your pillow.



IN CONVERSATION WITH... *Linda Barker*

Linda burst into the public eye back in 1994 as a designer on *Changing Rooms*, but it's her passion for upcycling and avoiding waste that are making news now...

When you've shone as brightly as Linda did on *Changing Rooms* it can be a hard act to follow, but in the 20 years since she has continued to pursue her passions for design and upcycling and is as influential as ever. Linda recently opened the Second Time Around store in London and we took the chance to find out more about her involvement with upcycling...

♥ How did you first become involved in interior design?

My interest in design started shortly after completing my degree course in Fine Art. Doing up my first home was hugely instrumental in igniting my passion for interiors, and my background in art meant I had somewhere to practice different wall finishes and paint effects.

♥ When and why did your interest in upcycling come about?

It's something that has always interested me, but it probably started in earnest from being a student with no money, yet I still wanted my flat to be chic and beautiful.

♥ What are your top tips for finding the best items in second hand stores?

Spend time browsing, there's no point just rushing in, as often the stock doesn't have any hierarchy. The good stuff could just as easily be located at the back of a shelf or under a pile of books as it could be at the front of the shop.

Make friends with the staff, drop in your donated goods and then strike up a friendly conversation – they'll soon know what sort of thing you're looking for and may even keep it on hold for you.

♥ What things do you most enjoy transforming and how do you decide what you're going to do with them?

I love solid pieces of varnished, brown furniture as it looks spectacular with a new coat of tough Chalk Paint. These items are usually so well made too, built when furniture was made to last.

I look on Pinterest and refer back to all my design magazines if I need to find a spark of creativity!

♥ What are your top tips for making a home look fabulous on a budget?

The recycle shop is the first destination – chairs are really cheap and always look great with a quick coat of Chalk Paint. I love mismatched chairs all painted in different colours around a dining table. Likewise, there are many old fashioned wardrobes that only need some minimal TLC to reveal their good looks. Re-purposing furniture is also a great way of making your budget go a long way. A wooden toy box turned into a linen box and placed at the foot of a double bed for instance. Arran or Fair-Isle jumpers turned into cushions or rag rugs into seating pouffes.

♥ Why do you think initiatives such as Second Time Around are so important?

We need to curb our disgraceful waste habits – the less waste that goes to landfill, the better the news is for our planet.

♥ What's your favourite thing that you have ever upcycled?

I have transformed two bird cages into lovely lamps. I've wired in a simple lamp holder with an old fashioned tungsten light bulb, fixed a twiggy branch inside the cage and secured a couple of feather bird ornaments onto the twig. They are really striking and everyone has loved them. I even sold one at the recycling event at Second Time Around.

♥ How did you pick up your crafting skills?

From my mum – she was part of that generation who stitched, made and recycled before they knew it was fashionable! I was doing the same at a very early age.

♥ Is your own home also packed with upcycled items?

My home is carefully edited with the new stuff that I have longed for, in addition to things I have made too. A reflection on how I like to live my life.

Discover lots more from Linda at her website www.reallylindabarker.co.uk and you can find the Second Time Around store at 48 Kings Road, Chingford, London E4 7HR.



TO DO

- ☒ WAKE UP
- ☐ DRINK COFFEE
- ☐ WALK ^{the} DOG
- ☐ BAKE COOKIES

Absolutely magnetic



Magnets are popular because they are incredibly easy to make and are perfect for gifts. Inexperienced crafters love them, and kids can even join in on the action to make these fun magnets decorated with washi tape.

By Amy Anderson (www.washitapecrafts.com)

MATERIALS

- ☐ Flat glass marbles
- ☐ White cardstock
- ☐ Washi tape
- ☐ Silicone sealant
- ☐ Toothpick
- ☐ Magnets with a smaller diameter than the marbles

EQUIPMENT

- ☐ Pencil
- ☐ Scissors
- ☐ Hot glue gun

♥ **STEP ONE** Set the flat glass marbles on the white cardstock and trace around them. Use the scissors to cut out the shapes.

♥ **STEP TWO** Cover the shapes with strips of washi tape. Trim around the edges of the shapes with scissors.

♥ **STEP THREE** Spread silicone sealant onto the washi-taped shapes with a toothpick, and then press the flat side of the marbles on top. The silicone sealant will spread; wipe any that seeps out the sides. Let dry.

♥ **STEP FOUR** Hot-glue the magnets to the back of the marbles. Let dry. Then scatter them on your fridge or metal file cabinet.

TOP TIP

Use a magnetic strip instead of solid magnets and you can then trim pieces of it to fit the back of your glass marbles. If it's an adhesive strip you may still want to hot-glue it to the marbles for a more secure attachment.

Reloved READER OFFER

To buy this book for the special price of **£12.99** call **01872 562327** or visit www.efcbookshop.com and quote code **WT12**



This project is taken from *Washi Tape Crafts* by Amy Anderson, published by Workman Publishing. **RRP £14.99**



FLANNEL TABLE RUNNER

This table runner is made from old flannel shirts and vintage lace trim, adding cosy, colourful warmth to the cold days of winter.

Project and photography © Sarah Norton Ramberg from Sadie Seasongoods
(www.sadieseasongoods.com)

HOME REFURB

WHO KNEW MIXING
PLAIDS AND
COLOURS COULD
TURN OUT SO
BEAUTIFULLY —
AND BE SO EASY TO
DO TOO?

FLANNEL TABLE RUNNER HOW TO...

MATERIALS

- ☐ Old or secondhand flannel shirts
- ☐ Lace ribbon/trim

EQUIPMENT

- ☐ Cutting mat
- ☐ Rotary cutter/scissors
- ☐ Ruler/measuring tape
- ☐ Straight pins
- ☐ Iron
- ☐ Ironing board
- ☐ Sewing machine

♥ **STEP ONE** While you launder the flannel shirts, measure your table to determine how long your table runner should be.

♥ **STEP TWO** After the flannel shirts are clean and dry, lay one flat and unbuttoned on your craft mat, so that you can cut a large square from the back. My table is about 1.5 metres long, so I decided to use five squares (38x38cm) – one square each from five flannel shirts. Save the remaining flannel scraps for another project.

♥ **STEP THREE** When all of your squares have been cut, lay them out in the order you like best and pin the edges together. Use your sewing machine to stitch them in place, creating one long patchwork piece.



♥ **STEP FOUR** Fold over the remaining raw edge along the perimeter, pin and hem. Iron your table runner to flatten out the seams.

♥ **STEP FIVE** Now, gather your lace trim and cut strips that are long enough to cover the connecting seams and to fold over onto the back, so that you have a clean edge. Stitch along each edge of the lace.



♥ **STEP SIX** Iron again (if needed), otherwise, place on your table and enjoy the warm, cosy look throughout the cold winter months.

TOP TIP

If you don't have any suitable flannel shirts to use for this project, try to source suitable fabric panels from elsewhere – old napkins, blankets, nightshirts and so on – or find a lumberjack you can get old shirts from!





UPCYCLING JAM JARS

The humble jam jar usually ends up in the recycling bin, but here are three projects that make every jar special.

By Katy Holder, photography by Natasha Milne

THE FIREFLY JARS
LOOK PRETTY
LINED UP IN LONG
ROWS ON A TABLE
OR AS FURNITURE
DECORATIONS
(EITHER INDOORS
OR OUTDOORS).
YOU COULD EVEN
HANG THEM UP IN
THE TREES.



UPCYCLING JAM JARS HOW TO...

CHALKBOARD JARS

MATERIALS

- ☐ Old jars in different shapes and sizes, with their lids
- ☐ Black chalkboard paint
- ☐ Chalk
- ☐ Masking tape
- ☐ Chalkboard masking tape

EQUIPMENT

- ☐ Paintbrush
- ☐ Scissors

METHOD 1

♥ **STEP ONE** Measure how thick you want your black band to be – about 5cm is a useful size.

♥ **STEP TWO** Carefully stick two pieces of masking tape around the jar, leaving the desired gap in the middle.

♥ **STEP THREE** Paint the gap with two coats of chalkboard paint, leaving to dry completely in between coats.

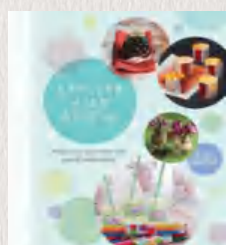
♥ **STEP FOUR** Write the contents of the jar in the band using chalk.

METHOD 2

♥ **STEP ONE** Simply cut the chalkboard masking tape to the length you need and wrap it around the middle of the jars in a continuous band.

♥ **STEP TWO** If you'd like to also label the lids – especially useful for spice jars – cut circles of tape out and stick these to the lids.

♥ **STEP THREE** Write the contents of the jar in the band (and on the lid, if relevant) using your chalk.



The projects on pages 88-89 are taken from *Styling Made Simple* by Katy Holder, photography by Natasha Milne, published by Hardie Grant. **RRP £18.99**





JARS OF FIREFLIES

MATERIALS

- ☐ **Battery-operated strings of LED lights, preferably strings with 10-20 lights each** (use 1 string of lights per jar; these are widely available particularly before Christmas)
- ☐ **White crepe or tissue paper**
- ☐ **Jars with lids**
- ☐ **Silver stars**

♥ **STEP ONE** On the LED light string, wind the length of wire that doesn't have any lights on it (the wire closest to the battery pack) around the battery pack to keep things neat and tidy, and then wrap this in white crepe or tissue paper to disguise it. Repeat for however many jars you are making.

♥ **STEP TWO** Put the battery packs into the jars, ensuring you can still see the on/off switches. Leave the lengths of lights outside the jars.

♥ **STEP THREE** Pour in lots of silver stars to cover the battery packs.

♥ **STEP FOUR** Once you are ready to use the jars, turn the battery packs on, put the lights in and screw the lids on.

PAINT-DIPPED JARS

MATERIALS

- ☐ **String**
- ☐ **Old jars in different shapes and sizes, with their lids**
- ☐ **Newspaper**
- ☐ **Paint colour(s) of your choice**

EQUIPMENT

- ☐ **Pegs**
- ☐ **Masking tape**
- ☐ **Paintbrush**

♥ **STEP ONE** There are two ways to make these jars, but the preparation is the same for both. Firstly, make handles with the string so the jars can be hung. To do this, take a piece of string about 60cm long and wrap it twice around the top of the jar (in the groove), tying it in a loose single knot once you've gone around twice.

♥ **STEP TWO** Next, take the long end of the string over the top of the jar to the opposite side and tuck it under both layers of string – this is why the first knot needs to be loose, otherwise it's too hard to tuck the string under. Pull the string until you have the desired handle length and tie a tight knot. Re-tie the loose knot to make it tight too.

♥ **STEP THREE** Now lay some newspaper under your washing line or a clothes horse, or somewhere else where you can hang the pots to dry.

METHOD 1

♥ **STEP ONE** If you have large pots of paint, simply dip your jars into the paint to the depth you desire, allowing the excess paint to drip off.

♥ **STEP TWO** Using the pegs, hang the jars on your washing line or clothes horse to dry completely, remembering to put some newspaper underneath to catch all the drips.

♥ **STEP THREE** Once dry, you can double dip to give a striped effect, if desired. Choose a contrasting paint colour and dip the jar again, but make it a more shallow dip than the initial one so you can still see the first layer. Leave to dry as before.

METHOD 2

♥ **STEP ONE** Place a strip of masking tape around each jar at the level you want the paint to go to.

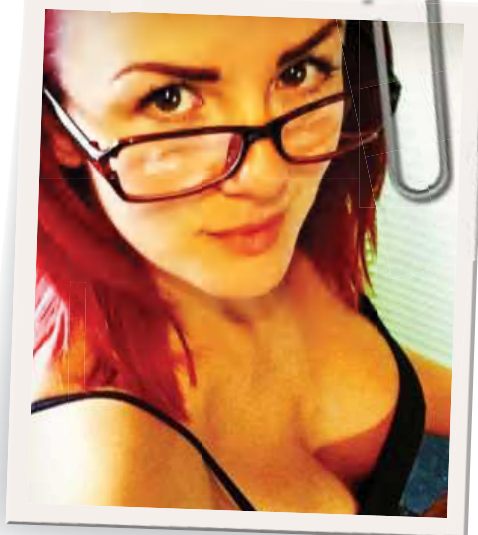
♥ **STEP TWO** Use a paintbrush to apply the colour around the jar.

♥ **STEP THREE** Hang to dry.

TOP TIP

You might also like to embellish your jars further, adding dots of paint in a contrasting colour, for example.





SALVAGE SISTER COLUMN

JANUARY/FEBRUARY 2016

Charis Williams

TV presenter, reuse expert and Salvage Sister Charis Williams is our expert on all things upcycled. This month Charis guides you to the best places to salvage things from the comfort of your armchair and how best to paint pet beds...

Sooo, (even though this is the January issue, weirdly) it's two weeks until Christmas! Which is very exciting, but... it's cold, it's rainy and it's not much fun for salvaging out in the elements, eh? So I thought I would give you some top tips on finding items to upcycle for free, from the comfort of your armchair!

Now, we all know skips and roadsides are great for finding good free stuff, but you've got to be on it all the time though. Skip diving – it's a lifestyle, not a fashion statement. (I love that tagline, I must get it printed on a T-shirt.) Personally, I keep my eye out wherever I'm going for skips full of goodies. In a good skip you can find all manner of great items, from wood, furniture, sometimes metal (if you get there before the scrap man), homewares, textiles, building

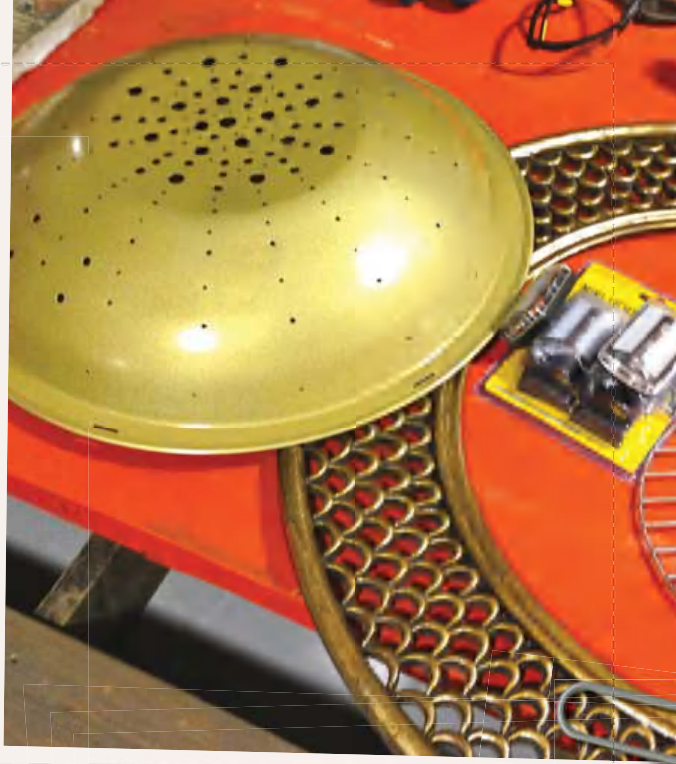


materials, plumbing, bathroom suites, paint, fixtures, fittings, doors... the list is endless, you'd be amazed what some people throw away!

But not all salvaging must be done outside, you can start your foraging journey on the internet, and whilst starting your journey, why not make yourself comfy, have a cuppa... in the bath? Honestly, no one is going to know, and that is one of the great things about it! (I could be in the bath writing this right now!)

So, first tip, you need to keep an eye on a several different places if there is something in particular you're looking for. I want you to check your local classifieds 'free' section, sign up to Freecycle, Greencycle, ReUseltnetwork.org and Myskip.com – note that in the UK most Freecycle groups have changed their names to Freecycle or Greencycle. There are also new





organisations like this popping up all the time, but by moving in the right circles you will hear about these pretty quick.

Search and sign up to Free pages, groups and communities for your area on Facebook. Check free ads on Gumtree and Preloved. You should also definitely download the 'Trash Nothing' app, which enables you to harness the power of several free communities, where you can collect and offer freebies to one another through one tidy little app.

You can also follow Freecycle and many of the other organisations on social networking, which can be useful as they post their latest items, which is a big help if you forget to check their sites. Put the word out to family and friends and post on social media, this can be a great help – you never know what your pal has stuffed in their cupboard that is just taking up much needed space.

In fact, what do you have in your cupboards? Could that be a help to someone else? What about in your garden? What have

you got rusting away out there? I bet you've got a dilapidated old BBQ? Am I right? It seems every garden in the country has one of them! Have a think about what you already have.

Here's what I did (above) with a piece of scrap that no one else could see the potential in – you might even recognise it from Channel 4's *Fill Your House for Free*.

Remember, you can read more of my

UPCYCLING SOS

♥ I upcycle vintage suitcases into pet beds. I'd like to know the best paint to use on them. Yes, I know they look great shabby and old, however some I find are just too far gone and need a facelift!

From @my_vintage_paws_pet_beds in Melbourne, Australia – Instagram

Oh it sounds like you are in a pickle, it's heartbreaking when you get a great coat of paint on something, but soon after it starts to rub or flake off. I would look at

tips and tricks on my websites, check out chariswilliams.co.uk and salvagesister.co.uk, and for up-to-the-minute photos and videos find me on social networking too.

Facebook – Charis Williams AKA The Salvage Sister; Twitter – @CharisWilliams; Instagram – @CharisWilliams777; YouTube – TheCharis777; www.salvagesister.co.uk

Rust-oleum's Universal spray paint, it has superior adhesion and the paints come in a great range of colours and finishes. Make sure you sand the surface first, remove all dust and grease and dry before applying the spray paint in a well ventilated area. Spray in a back and forth motion. It's best to do lots of separate coats than apply too much at once, as this creates runs. Rust-oleum is also available in Australia, so you're all set! Let me know how you get on.



STRING LAMPSHADE

Transform a plain lampshade using different colours and combinations of string to create contrasting tonal and speckled effects.

By Jemima Schlee



ONCE THE COLOURED STRING IS AROUND THE SHADE, THE LIGHT WILL BE SOFTENED AND CAST DOWN ONTO YOUR DESK.

STRING LAMPSHADE HOW TO...

MATERIALS

- ❑ 576m baker's twine or household string made up from lengths in various colours
- ❑ Lampshade

EQUIPMENT

- ❑ PVA adhesive and brush or glue gun
- ❑ Sharp scissors
- ❑ Darning needle
- ❑ Damp cloth

♥ **STEP ONE** Prepare the materials before you begin. If using PVA, pour it into a bowl, add a tiny amount of water to make it easier to spread and mix to a smooth consistency using the brush. If using a glue gun, switch it on and follow the manufacturer's instructions. The hot glue dries quickly and the flow can be tricky to control so, if you are unfamiliar with the technique, practise first by attaching string to a scrap of card.

♥ **STEP TWO** Beginning at the back of the shade by the seam, spread adhesive along about 5cm of the lower edge. Flatten the end of the string and use the brush to paste it to the fabric of the shade so it curves up away from the lower edge.



♥ **STEP THREE** Continue to apply adhesive along the lower edge of the shade, positioning the string neatly round the base and applying pressure so that it adheres to the surface. As you complete each circumference, the working end of the string should cover the raw end neatly. Keeping the surface prepared with adhesive, continue winding string round the lampshade and applying pressure, so the rows lie snugly against each other and are firmly attached.



♥ **STEP FOUR** It is best to add or change colours on the seam at the back of the lampshade. To do this, drop the existing colour and flatten the end of the string in the new colour against the surface of the shade. Continue to curve up and away from the lower edge as for the foundation row.



♥ **STEP FIVE** Continue to apply the adhesive and position the string, both strands together, which makes progress fairly swift.



♥ **STEP SIX** At each colour change, cut the existing string about 1cm beyond the seam of the shade, flattening it and glueing it down. Do exactly the same with the new colour, overlapping it with the previous colour.

♥ **STEP SEVEN** Continue all the way up the shade, mixing and combining string to create your unique design. On the final round, cut the string 1cm beyond the seam and use a darning needle to poke the raw end down behind the string of the previous row. Use a damp cloth to wipe any excess adhesive from the top rim of the shade.



This project is taken from *Take A Ball Of String* by Jenima Schlee, published by GMC, available from www.thegmcgroup.com. RRP £12.99

TOP TIP

Work out your design and colour distribution before you start. Cover a strip of card 7.5cm x the height of the lampshade with double-sided tape. Cut 7.5cm lengths of string and stick them to the card to create your design. Remove and Rearrange them as you wish.



Souvenir spoon keychains

MIDWEEK MAKE

Souvenir spoons are often treated as collector's items, but with a bit of remodelling they can be turned into beautiful little keychains that you can carry with you to admire and use every day.

Project and photography by Ashlee Park from My So Called Crafty Life (www.mysocalledcraftylife.com)

MATERIALS

- ☐ Vintage souvenir spoons
- ☐ Split ring keychain rings
- ☐ Ball chain

EQUIPMENT

- ☐ Heavy duty wire cutters
- ☐ Sandpaper
- ☐ Jewellery pliers

♥ **STEP ONE** Cut your spoons. For my longer spoons, I cut them about 1.25cm from the bottom of the handle. For the tiny spoons, I cut them at the end of the handle.

♥ **STEP TWO** Sand the cut end smooth if it has sharp edges or burrs.

♥ **STEP THREE** Take your jewellery pliers and start bending and curving the cut end towards the back into a loop. Before you close the loop, insert your keychain ring, then close the loop so that it is touching the backside of the handle.

TOP TIP

The souvenir spoons used were cheaply made silver plated ones, not sterling, so were relatively pliable. For tougher spoons you may need a stronger cutting tool and heftier pliers.





PATCHWORK LAMPSHADE

Make a stylish lampshade from a patchwork of vintage silks, saris, kimono remnants and French linens.

By Natalia Price-Cabrera

YOU CAN USE ANY FABRIC YOU HAVE LYING AROUND — OLD SCARVES, HANDKERCHIEFS AND VINTAGE TABLECLOTHS WORK WELL.

PARCHWORK LAMP SHADE HOW TO...

MATERIALS

- ❑ **Basic hard-sided lampshade panelled with self-adhesive lampshade PVC**
- ❑ **Lightweight white linen, 1.5m**
- ❑ **Fabric remnants, about 2m square – I have used a mixture of vintage silk scarves, kimono fabric, sari fabric, French linen and contemporary cottons**
- ❑ **Grosgrain ribbon in a red wine colour, 3m**
- ❑ **Tasselled fringing in a red wine colour, 1.5m**
- ❑ **Braiding in a red wine colour, 1m**
- ❑ **PVA glue**

EQUIPMENT

- ❑ **Paper scissors**
- ❑ **Steam iron**
- ❑ **Fabric scissors or pinking shears**
- ❑ **Small embroidery scissors**
- ❑ **Mixing dish**
- ❑ **Paintbrush**
- ❑ **Wooden stirrer**
- ❑ **Pegs**

♥ **STEP ONE** Start with a basic lampshade, with the panels covered in self-adhesive lampshade PVC. Cover your laminated fabric in your choice of base fabric. It could be a neutral white, as I have used here. This will be decorated with decoupage – the term for using glue to apply paper and fabrics.

♥ **STEP TWO** Iron all your fabric, then cut into patches of different sizes. As an alternative, you can use pinking shears to create a zigzag edge. Plan a rough scheme with your choices of fabric. It's all about personal taste. You might want to sort fabrics by colour, or decide on a scheme for each individual panel.

♥ **STEP THREE** Working on your base shade, take your first piece of fabric and decide where you are going to place it. Put some PVA glue in your mixing dish and use a paintbrush to apply a small amount evenly to the wrong side of the fabric piece and to the base shade. Stick the fabric onto the glued area of the shade, and smooth flat with the paintbrush. Any creases or bubbles in the fabric will affect the finish of your shade, so take your time. Try not to overload the fabric with glue, but do make sure it sticks fully.



♥ **STEP FOUR** Work your way around the shade, applying PVA glue to each piece of fabric and sticking it in place to realise your original scheme. It's good for pieces to overlap the struts where the laminated PVC joins, as this will help strengthen your finished shade.

♥ **STEP FIVE** I'd suggest starting with any sheer or delicate fabrics, then placing thicker and more opaque fabrics on top of these. This will reduce show-through.

♥ **STEP SIX** Keep working around the frame in this fashion, covering every white space.

♥ **STEP SEVEN** Once the PVA has dried (I recommend allowing at least 12 hours for this, and ideally 24 hours), trim off any excess fabric from your top and bottom ring.

♥ **STEP EIGHT** Working from the top down, add the grosgrain ribbon trimming to the struts, using a wooden stirrer to apply small amounts of glue at a time.



♥ **STEP NINE** To apply the trimming to the top ring, use the same method. Peg the trim in place while the glue dries.

♥ **STEP TEN** Apply the fringing to the bottom ring in the same way, again using pegs to hold it in place.

♥ **STEP ELEVEN** The finished lampshade, with its remnant fabric decoupage decoration, will look spectacular.

TOP TIP

Plasterers use PVA in vast quantities to seal walls, floors and ceilings before applying plaster. This is worth knowing because you can pick up large tubs of the glue very cheaply from hardware stores. This is much more economical than most art supply retail outlets.



This project is taken from *Handmade Lampshades* by Natalia Price-Cabrera, published by GMC, photography © Chris Gatum. Available from www.thegmcgroup.com. RRP £14.99

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♥ **Here** The bedroom is filled with curiosities and vintage trinkets. Jewellery is stored on pretty hooks, while a shabby-chic bedside table adds character.

♥ **Below** In the home office 'gangster' cat Wallis oversees from her box in the corner.

♥ **Right** Jeska's desk has narrow shelves fitted above it, where she can display her vintage treasures. The letters 'L&S' stand for Lobster & Swan, Jeska's style blog.





MY vintage HOME

The future kept

Dean and Jeska Hearne live in a cliff-top bungalow filled with vintage finds, from where they run their shop The Future Kept.

By Ellie Tennant, photography by James Gardiner

Reloved READER OFFER

To buy this book for the special price of **£13.99** including free UK P&P call **01256 302699** and quote code **GLR EA2**

This extract is taken from *Chic Boutiquers At Home* by Ellie Tennant, photography by James Gardiner, published by Ryland Peters & Small. **RRP £19.99**



MY vintage HOME



In the south of England, perched on a sleepy lane that winds across the verdant Sussex cliffs to a country park, is a pretty bungalow. The beach is a stone's throw away, so seagulls circle overhead and the air is salty and fresh. It is here that creative husband and wife Dean and Jeska Hearne live and work, running their online boutique The Future Kept from their home office.

Dean and Jeska describe themselves as 'purveyors of well-designed, durable, meticulously chosen goods' and indeed they are; their pared-back virtual shop is filled with beautiful, honest items such as handmade wooden spoons, British lambswool blankets, natural vegan beauty products and artisanal gifts. "We want to show that being eco-friendly can be chic and stylish," says Jeska.

Their online and offline worlds overlap and merge, reflecting the design flair of the expert editors behind them. "We only stock

things that we personally like and would have in our own home," explains Dean. Both have creative backgrounds and they took the plunge and set up shop together in 2014.

When it comes to interiors, Jeska and Dean are resourceful and thrifty; their creativity and vision means their home is filled with interesting, eclectic finds that somehow sit together seamlessly. Much of the furniture has been bought either from eBay or car boot sales, while early morning runs along the coast give eagle-eyed Dean an opportunity to scout local demolition projects, and he has sourced some great reclaimed items, such as free glazed doors, just by chatting to builders.

"We're lucky when it comes to finding second hand furniture on the street," says Jeska, who 'rescued' their stunning teak G Plan sideboard after it was dumped on a pavement in Hastings. Now, it takes pride of place in their living room.

The plethora of vintage shops in nearby Rye and Hastings provide a rich hunting ground, too, and – from a £6 crate coffee table to a stylish Danish armchair – they've picked up some bargains over the years.

"Everything in our home has a story and bags of character," says Dean, fondly. "Some things just seem to want to live here! Whether our look is "on trend" or not doesn't bother us. We just choose pieces we like that will last for a long time."

Being creative, the couple often make things for their home, too. Jeska puts together evolving mood-boards for the walls, which she updates seasonally with inspiring prints and pictures, while talented carpenter Dean has fitted a bespoke clothes storage unit in the dressing room using reclaimed scaffolding planks and poles. It's affordable, but incredibly sturdy and pleasingly industrial.

Car boot sales provide plenty of plunder,



♥ **Here** The home office is filled with traditional wrapping materials.

♥ **Left** The teak rowing boat oars were a car boot bargain, while the sideboard was 'reclaimed' from a pavement and re-homed.

♥ **Below left near** Vintage crates and wooden planks

form practical, temporary shelves in the living room.

♥ **Below left far** The spare bedroom houses a collection of vintage clothes and jewellery.

♥ **Far left** The wall-hung whale was made by a local artist and bought in Hastings.



VINTAGE SHOPS PROVIDE A rich hunting ground FROM A £6 CRATE TABLE TO A Danish armchair THEY'VE PICKED UP SOME BARGAINS.

too. "We often go to local sales on Sundays with friends, and enjoy sifting through the junk – discarded old shoes and random tat – to find the gems," says Dean. "The vintage wooden rowing boat oars that lean against our living room wall were just £5."

There's no TV in their home – instead, a friendly looking hand-painted whale made by a local artist provides a quirky focal point on the wall. "I hate the way that TVs dominate most homes," says Jeska. "We enjoy watching films on our laptop, but we sold our TV a while ago and we don't miss it at all."

The couple's back-to-basics approach and their philosophy that simple and small is often better is echoed in all they do. "We have an authentic passion for what we do," says Dean. "Our shop reflects how we choose to live our lives – being more considerate about how we consume items, what we choose to have in our own home, the companies we choose to support and work with; hopefully that authenticity shines through. It can be imitated, but it can't ever be done by a big brand or without true passion."

Jeska agrees. "I was in a big supermarket

recently and I noticed that the store was selling coffee in little brown paper bags with labels that looked as though they'd been stamped by hand, to give the illusion of an artisanal, authentic product. I just thought: "No! Stop!"

"When your store is your own and you're heavily invested in it personally, it helps your customers to have a stronger connection to it," adds Dean.

So, what does the future hold for this enterprising couple? "We'd really like to design our own range of products and get some exclusive items made for us," reveals Jeska. "We'd also like a travelling, mobile shop of some sort one day – possibly in a 'rescued' van – to get out there and meet people in person," she adds. It's clear Jeska and Dean's journey has only just begun...

For more visit www.thefuturekept.com



TV COVER ART

Somewhere in this picture is a television, but you wouldn't know it, because it's concealed brilliantly by upcycled art.

Project and photography by Lia Griffith (liagriffith.com)



THE WHOLE FEEL OF A ROOM CAN BE ALTERED SIMPLY BY HIDING ONE ITEM FROM VIEW AND REPLACING IT WITH BEAUTIFUL ART.

TV COVER ART HOW TO...

MATERIALS

☐ Stretched canvas art larger than your television

☐ Wood

☐ Nails or screws

☐ Paint

EQUIPMENT

☐ Saw

☐ Hammer or drill

☐ Spirit level

☐ Paintbrush

♥ **STEP ONE** Securely wall mount your television on the wall.

♥ **STEP TWO** Use a stretched canvas art that is larger than your TV. Mine is 92x122cm.

♥ **STEP THREE** Create a wooden frame to fit around the canvas. To do this, cut lengths of wood with angled corners using 2x14cm wood. Join together to create a frame.



♥ **STEP FOUR** Cut four corner triangles, two smaller frame mounts and two larger wall mounts using wood. Both the frame mounts and wall mounts need to have an angled edge on one long side.



♥ **STEP FIVE** Place the canvas face down. Lay the wooden frame you created earlier flush to the front of the canvas. Place the corner brackets on the canvas edge and nail or screw into the frame.



♥ **STEP SIX** Place a small frame mount on the top two corners of the frame with the flat edge to the back. Nail or screw in place.



♥ **STEP SEVEN** Check the placement of the frame around the TV and mark the corner bracket placement. Mount the wall bracket pieces onto the wall, using wall anchors if needed for a secure hold.

♥ **STEP EIGHT** Check the wood brackets with a spirit level and paint to match the wall colour.



♥ **STEP NINE** The frame will then hang from the frame brackets onto the wall brackets with

the angles of both sides matching, making it easy to place and remove for watching TV.



♥ **STEP TEN** Paint the wooden frame to match the wall colour.

♥ **STEP ELEVEN** Once dry, insert the canvas, it should fit snugly.



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CONCRETE WATER FEATURE

This project shows you how to use two concrete colours in the same form to get a subtle and natural finish to a water feature.

By Nathan Smith and Michael Snyder





WE LAYERED TWO COLOURS IN THE FORM, POURING ONE COLOUR CONCRETE OVER ANOTHER, SO THEY MINGLE WHERE THEY MEET.

CONCRETE WATER FEATURE HOW TO...

MATERIALS

- ☐ Plastic bowl with a 46cm diameter
- ☐ Plastic bowl with a 30cm diameter
- ☐ Piece of melamine, about 50x50cm
- ☐ Silicone caulk
- ☐ Approximately half of an 80lb bag of Sakrete 5000 Plus Concrete Mix
- ☐ Water
- ☐ Two pigments (we used two concentrations of curry yellow)

- ☐ Aquarium pump
- ☐ River rocks

EQUIPMENT

- ☐ Plastic sheet
- ☐ Rubber gloves
- ☐ Drill
- ☐ 10-15cm hole saw bit
- ☐ Tape measure or ruler
- ☐ Pencil
- ☐ Caulking gun
- ☐ Two 5-gallon mixing trays
- ☐ Margin trowel
- ☐ Small bucket or container
- ☐ Palm sander
- ☐ 80-120-grit sandpaper

TOP TIP

This versatile project can be a birdbath, water feature or planter. You can adjust the bowl sizes, but the wall thickness should be at least 4cm when using commercial-grade concrete mixes. For a thinner wall and less weight, use a high-performance concrete mix.

♥ STEP ONE Cut a hole in the large bowl.

Using a hole saw, cut a 10-15cm hole in the centre of the bottom of the larger bowl. Be sure that it's centred, because the circular shape of the hole will be the bottom of the water feature once it's turned over. We used a 15cm hole saw to ensure that it is perfectly round, but if you are careful a jig saw would work too. You'll pour the concrete into the form through the hole.



♥ STEP TWO Make the form. To assemble the form, use silicone to adhere the smaller bowl to the centre of the melamine. The most efficient way to centre the bowl is to use a tape measure or ruler to find the centre of the melamine, mark the centre with a pencil, centre the bowl over the mark, and then outline the diameter of the bowl. Hold the bowl on the outline as you adhere it to the melamine. After you've adhered the smaller bowl, centre the larger bowl over the smaller and adhere it to the melamine. Let the silicone cure for at least 30 minutes. Don't rush the wait time – if the silicone fails while you're casting the concrete, it will flow out from the bottom of the form.



♥ STEP THREE Mix two batches of concrete.

Pour a quarter of the bag into one mixing tray and a quarter of the bag into another mixing tray and add water according to the manufacturer's directions, mixing by hand using a margin trowel. Mix thoroughly, then add a pigment to each tub.

♥ STEP FOUR Cast the concrete. The colour you cast first, which will land on the bottom of the form, will be at the top of the water feature once it's turned over when the project is finished. This may seem obvious, but overlooking this point has caused many a mishap while casting. Use a small bucket to pour the first layer of coloured concrete into the form. Pour in a layer of the second colour. We used multiple layers of the two colours, but feel free to use only two layers, or three, or however many you wish.



♥ STEP FIVE Once you've filled the form with concrete, vibrate it by tapping it lightly with a margin trowel or using a palm sander. The more you vibrate, the more the colours will mingle and mix, causing the layers to lose their distinctiveness.

♥ STEP SIX Cover the form loosely with plastic and leave it to sit overnight on a flat surface to cure.

♥ STEP SEVEN De-mould and process. Before you remove the form, take a few minutes to clean up the concrete at the top of the form (the bottom of the bowl, where the hole is) with a margin trowel. The form will act as a guide as you smooth out any lumps or bumps left from the casting.



♥ **STEP EIGHT** To separate the form from the melamine, cut the silicone seal around the outside of the bowl. Carefully slide a margin trowel between the concrete and the melamine and gently pry around the radius. You may have to wiggle the trowel a little to break the form free from the melamine.



♥ **STEP NINE** Once the melamine has been removed, use the trowel to lightly tap the plastic bowls until they break off. Be careful, broken plastic can be as sharp as glass

and you do not want to damage the fresh concrete, not to mention your hands. (The inner bowl may pop out intact, the one we used did.) Lightly sand the edges of the water feature. Sand carefully and judiciously, if your water feature has a nice glossy finish you don't need to sand it.



♥ **STEP TEN** Install the pump. Place the aquarium pump in the bowl and fill the bowl with river rocks to hide it and add some visual interest. Don't cover the pump outlet

completely, because that's where the fountain of water will come from. Fill the water feature with water, plug in the pump and enjoy the tranquil sounds of running water.

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To buy this book for the special price of **£13** call **01872 562327** or visit www.efcbookshop.com and quote code **CC12**

This project is taken from *Color Concrete Garden Projects* by Nathan Smith and Michael Snyder, published by Timber Press. **RRP £15**





Patchwork kitchen cabinet



Using multiple colours on drawers and doors is a simple, yet effective, way of adding personality, depth and colour to a kitchen. Use bright colours to inject a sense of fun, or different shades of grey for a more grown up look.

Project and photography by Farrow & Ball (www.farrow-ball.com)

MATERIALS

- ☐ **A 1950s style cabinet**
- ☐ **Farrow & Ball Interior Wood Primer & Undercoat**
- ☐ **Farrow & Ball Estate Eggshell in Cinder Rose No 246, Calamine No 230, Dimpse No 277 and Rectory Red No 217**

EQUIPMENT

- ☐ **Paintbrushes**
- ☐ **80 and 120 grit sandpaper**

♥ **STEP ONE** Fully sand the outside of the cabinet for painting.

♥ **STEP TWO** Apply Primer & Undercoat to the unit, doors, drawers and handles.

♥ **STEP THREE** Paint the drawers and doors with your selected colour palette. Paint the handles to match the drawers and cupboard doors. Leave to dry for a minimum of 4 hours.

♥ **STEP FOUR** Paint a second coat on the unit, drawers and doors. Leave to dry for a minimum of 4 hours (ideally leave to dry overnight to completely harden). Ensure the paint is completely hard before closing the newly painted doors and drawers.

♥ **STEP FIVE** Reattach the handles and doors and replace the drawers.

♥ **STEP SIX** Stand back and admire.

TOP TIP

If the selection of complementary colours we've used doesn't suit your decor, visit www.farrow-ball.com and get a free colour card, so you can select the right combination of shades for your own retro cabinet.





AN UPCYCLED LIFE... *making memories*

An empty bottle isn't a thing to throw away for Donna Feeney, it's a raw material for making something new and exciting like a lamp, clock, bowl or even a chopping board.

Donna's company Totes Adore specialises in upcycling glass bottles into other useful items and we started by asking here how her involvement with upcycling got started...

♥ Why did you begin upcycling?

Starting to upcycle things was kind of a subconscious thing for me initially, as when I started it didn't really have a name. I did Interior Design at University at the height of the *Changing Rooms* popularity and I was never a fan of their use of MDF and disposable Swedish furniture, always preferring the quality, history and uniqueness that comes from sourcing vintage treasures. I used to scour second hand shops and auction rooms for furniture to paint and transform. From there my passion just grew.

♥ How did the bottle upcycling begin?

Being brought up in pubs, some of my earliest memories was playing in the cellar and watching my parents sort the bottles that would go back to be refilled. I have always been fascinated with how pretty some of them are, and now bars and restaurants don't return them, so if they aren't upcycled, they all get crushed. After a few glasses of wine in a potter friend's studio, I persuaded him to put a bottle in his kiln overnight. It wasn't by any means a success, but it was a start and from there my passion developed.

♥ What's your process for upcycling?

I try a lot of things, and sometimes they work, and sometimes they don't. I think you can't be afraid of failure and just have to accept it as part of the design process. I tend to make a rough version, then get feedback from family and friends or post it on Facebook and gauge interest, then fine tune from there.



Sometimes when you work alone in the studio, you can think something is amazing, but nobody else does. Likewise, things I have made and not been 100% confident in initially have gone on to be really successful product lines. As a designer, I think when you learn to accept occasional failure, life becomes much easier!

♥ What's your favourite product to make?

Definitely the drunken drizzle oil bottles, they have so much personality – you never know what will happen when they go into the kiln! I can put five types of the same bottle in and they will all come out completely different. I love the unpredictability and the fact they are all unique and a little bit unruly. It often makes me laugh when I open the kiln, as they do look like they have had a night on the tiles and are a little worse for wear!

♥ How did you come to make this a business?

I had been on holiday with my husband and

got the usual back to work dread, and he said, "If you are not happy, just pack your job in and follow your dream". I still don't think he was expecting the call at lunchtime on my first day back to say that I had done it! Launching originally with a friend, there was a lot of trial, error and hard work before I found my feet and made it work as a business, and Totes Adore is now in its third year.

♥ Does a glass bottle really make a good chopping board?

Yes! Great to cut cheese on, as it keeps the cheese nice and cool. What better way to slice the lemon for your G&T than on a squished gin bottle?

♥ What's next for you?

More of the same hopefully! My new product is the bottle light, which is really popular and featured in *Vogue*, so I'm feeling the pressure and have to get my thinking cap on!

For more visit totesadore.com





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